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VOGUE

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the looks you'll love, and how you'll wear them

fashion news from New York! Paris! Italy! Spain!

new beauty timetable

look and feel your best in the least amount of time

your health

how blood sugar affects your moods

how famous people cook:
food surprises from Balanchine

the morning stars:
Barbara Walters vs. Sally Quinn

the new Washington power structure—
who's in charge now

Coty loves:

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OCTOBER, 1973

(INCORPORATING VANITY FAIR)

VOGUE

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AVEDON

COVER: A beautiful look at night anywhere in the world: Lauren Hutton in two-piece coral satin chiffon—off-the-shoulder top, ankle-length skirt. Lew Prince of Aldrich; Abraham silk. About $325. Late Oct., Bonwit Teller; Montaldo's; Jacobson's; L.S. Ayres; Maison Blanche; Swanson's. Earrings, M. Gérard. Hair, Rick Gillette. . . . The shiniest mouth in the world: CHR Extraordinary Gel Lipstick for Ultima II by Charles Revson. A compact of pure color plus sable brush. And a super new formula of gleam that lasts as long as the color. Here, Crystal Red.

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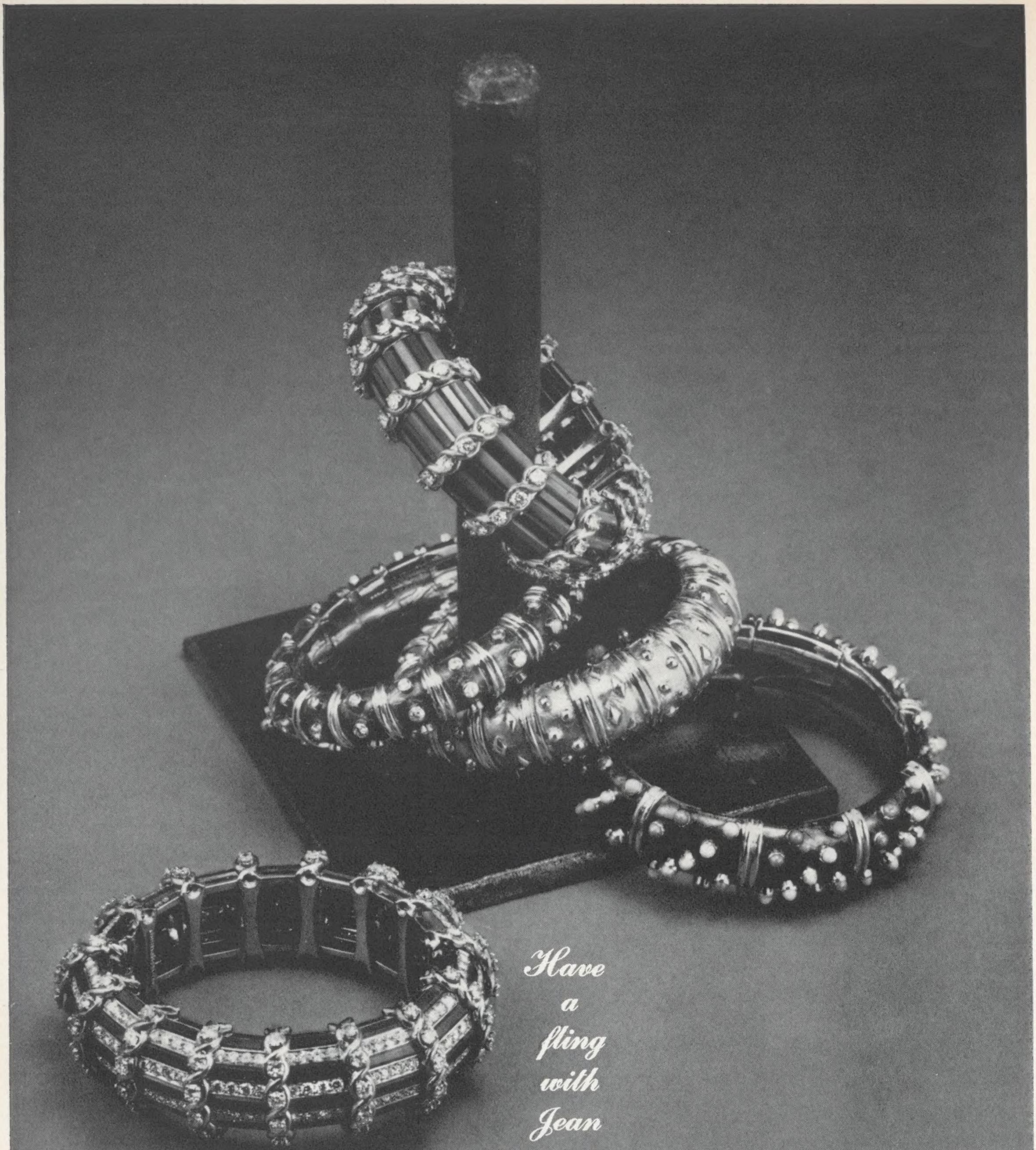
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If you've been swallowing daily doses of gelatin as a protein supplement for weak, brittle, problem nails — better check your doctor. You may be in for a disappointment. According to a prominent dermatologist, there is little evidence that this systemic treatment produces beneficial results. And even if it did work, you would still have a long waiting period for any noticeable improvement, because it takes from six to eight months for a complete new nail to grow out.

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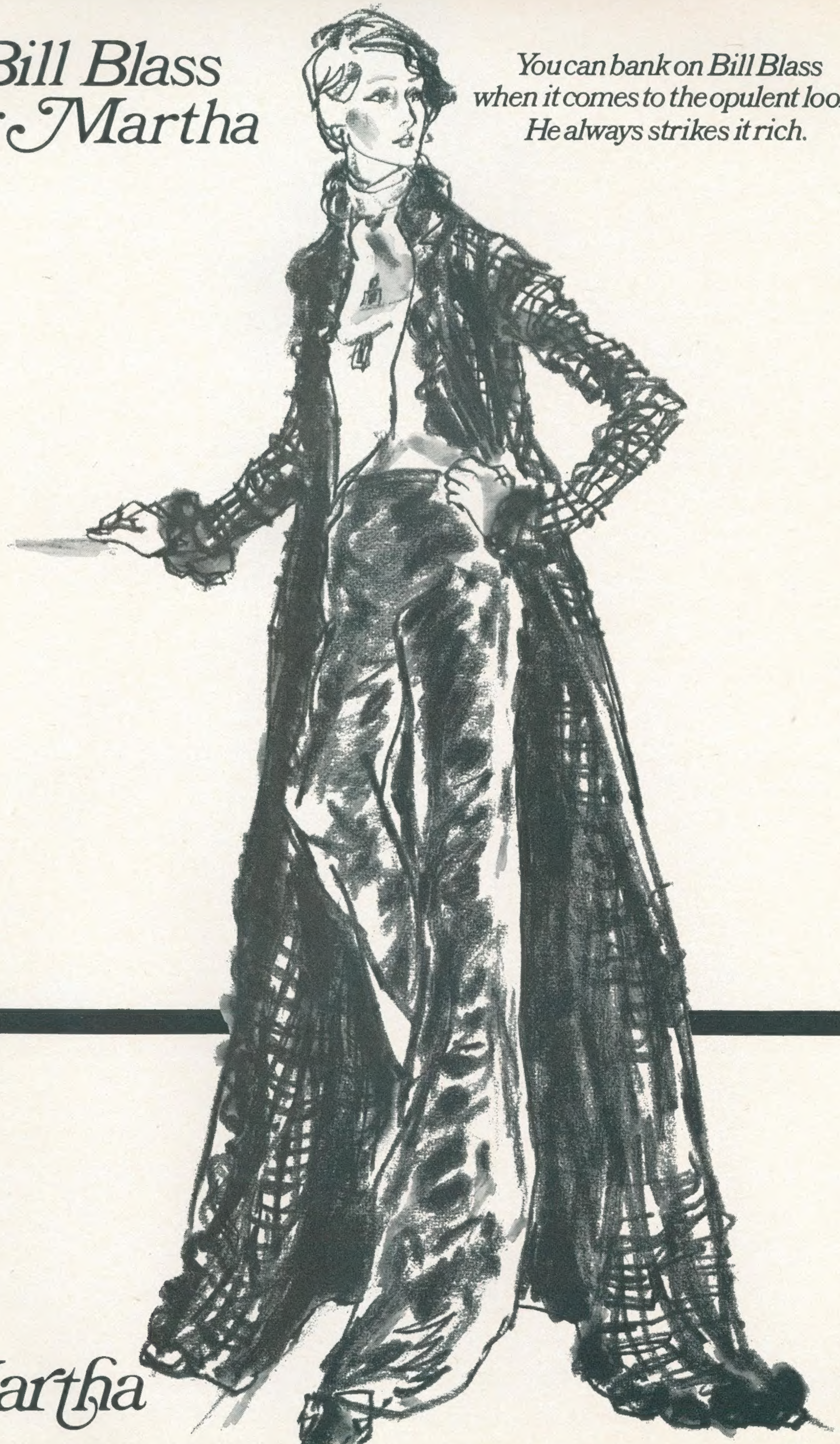

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Drawing: Sandra Leichman

Martha

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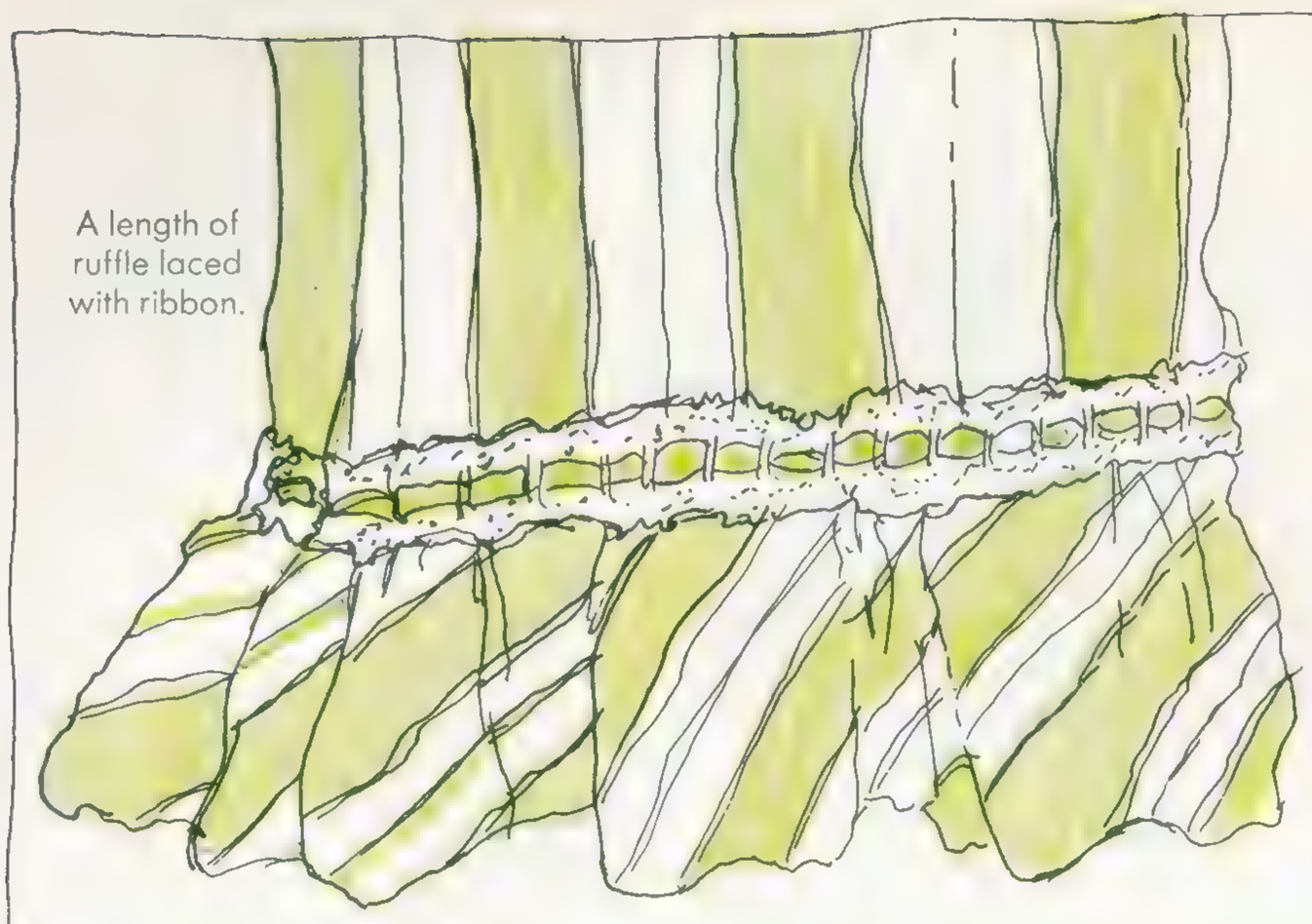
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The Rose, for example, precise in every detail of petal, leaf and stem. The romantic Parasol Stripe, replete with ruffles and ribbons. And The Embroidered Garden fairly blooms with petites fleurs on a snow-white ground.

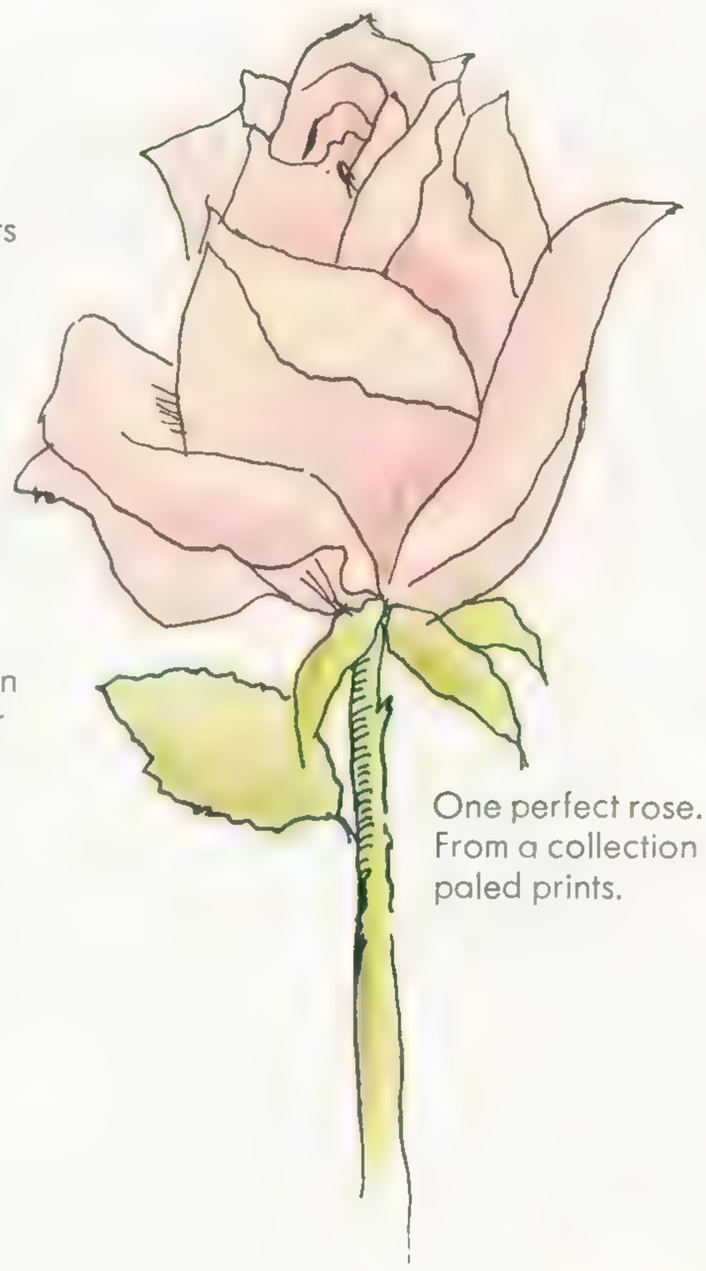
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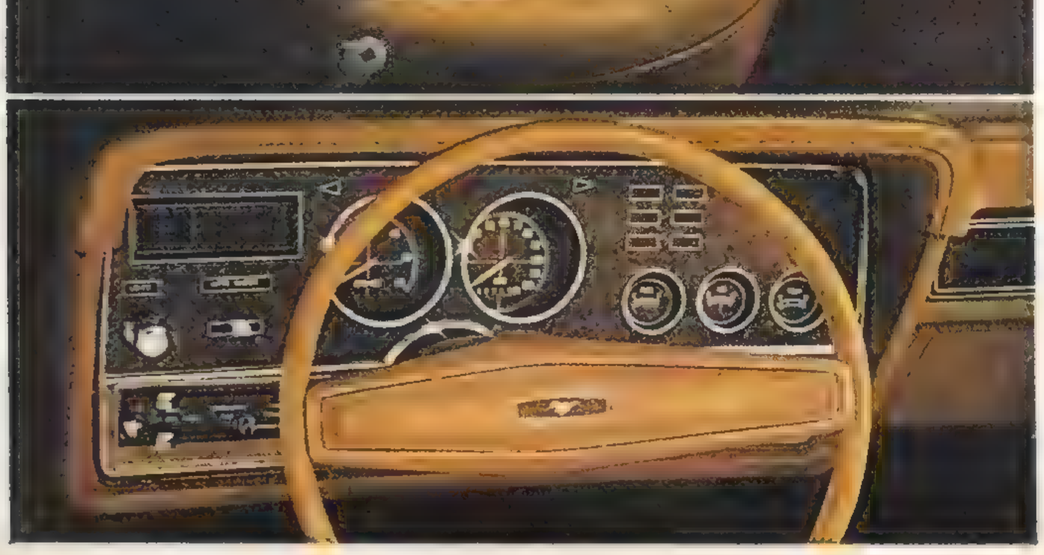


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- ☐ An incredible interior with individual seats, full width headrests, deep padded doors, thick cut-pile carpeting front and rear, and even on the lower door.
- ☐ Beautifully functional instrument panel with tachometer.
- ☐ A glassy-smooth four speed transmission; short throw, fully synchronized.
- ☐ A lively but thrifty four cylinder overhead cam engine.
- ☐ Front disc brakes.
- ☐ Rack-and-pinion steering.
- ☐ A unique new suspension designed to ride more like a luxury car than a small car.
- ☐ Jewel-like decor and finish everywhere—from the stainless steel protective trim of the front bumper to the exra-bright moldings around windows and wheel openings...The closer you look, the better it looks.



The elegant
Mustang II Ghia.

A remarkable choice of models and options.

You get four models to choose from: 2-door hardtop and Ghia; a 3-door 2+2 model; and the sporty Mach 1.
And here are some of the many exciting options:

Special luxury interiors, featuring elegant seat fabrics and patterns, 25 ounce cut-pile carpeting, special door panels with courtesy lights, floor console, and more.

- ☐ An exciting 2.8 liter V-6 engine.
- ☐ Power-assisted rack-and-pinion steering.
- ☐ Competition suspension.
- ☐ A handsome digital clock.
- ☐ A breezy little sun roof.

Mustang II. A new class of small car: First Class.
At your Ford Dealers.

Yet with all this luxury and quality, Mustang II still carries an economical small-car price.

From the many exciting options available, the cars shown at right are equipped with white sidewall tires, pin striping, rocker panel molding. Two-door hardtop also sports a vinyl roof. Interior shown includes deluxe seat belts.


TWO-DOOR HARDTOP


THREE-DOOR 2+2 MODEL

FORD MUSTANG II

FORD DIVISION Ford

welcome to our world.

Pendleton®



It is a world of loveliness all around you. The distinctly elegant world of Country Clothes. Where Nature's choicest, pure virgin wool, is woven, tailored and beautifully coordinated with all the taste that is pure Pendleton. Plaid wrap skirt, $40; cardigan-in-cashmere, $36; Country Sophisticates® blouse, $16.50. At fashion-worldly stores. For more information, please write to us at Pendleton Woolen Mills, Dept. V-103, Portland, Oregon 97201

THE COUNTRY CLOTHES COLLECTION

It was Some Party. Ballantine's was there.



THE mid 1930's. The Twentieth Century Limited. Grand Central Station. 5:30 P.M. New York to Chicago, 16½ hours.

It was a casting director's dream. All the right people converging on Track 34 to board the train that called itself "The Greatest Train in the World."

This was the fastest train between New York and Chicago. The extra fare train. With a passenger list that kept city desks going double time.

You moved down a red carpet to be greeted by the chief steward. Some ran for the club car to make a last minute call, while starlets clustered on the Century's open observation car longing to be photographed.

It was difficult, almost impossible, to be blasé about the Twentieth Century. From its very first run, it was simply a place where "Something" was always happening to "Somebody."

Ballantine's was there. A proper sort of scotch. Like that train, a scotch for people who like things "just right."

Taste the scotch that was there



Blended Scotch Whisky, bottled in Scotland.
86 proof. Imported by "21" Brands, Inc., N.Y.C.

© '21'

Our $20 an ounce Make-Up. Because a beautiful face is priceless.

Countess Isserlyn Make-Up isn't just something to be dabbed on to help you cover your face.

Rather, it is something to find your best face with.

To accomplish this, though, you must begin at the beginning. By carefully selecting, with the expert help of an Alexandra de Markoff trained specialist, the one shade that most belongs on your face.

After only a few seconds you will see a hint of the perfection to come.

For as you glide the Countess on, you will see and feel the face that should have been yours all this time.

What you won't see is where our Make-Up ends and you begin. Countess Isserlyn slips on that smoothly and that evenly.

At the same time, this precious formula will keep your face dewy and moist until you wish to put it to sleep for the night.

Countess Isserlyn. Without it you may never find your best face.



Countess Isserlyn by Alexandra de Markoff

Don't think of it as $20 an ounce. Think of it as $20 a year.

The Ultimate Max
NATURAL RUSSIAN CROWN IMPERIAL SABLE
Maximilian
20 WEST FIFTY-SEVENTH STREET, NEW YORK (212) CI 7-1388



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Our idea: Elastigen 400.
It goes collagen one better.
Speeds six layers deep
to the rescue of parched skin, nightly.
Works weekly wonders under
a power-packed mask.

Collagen is a natural substance in all skin. In young skin, it accounts for firmness. In over-30 skin, its loss means the loss of elasticity.

Elastigen 400 is our improved form of collagen. Collagen blended with special oils and emollients. So that your skin can accept its benefits more readily. And Bye-Lines Replenishing Lotion is where you'll find it.

FASHIONS FROM THE
ELIZABETH ARDEN SALON



In Bye-Lines Replenishing Lotion, too, is squalene, a natural derivative of skin, that makes Elastigen 400 more compatible with your skin. And avocado oil, an incredibly rich lubricant, that aids in its absorbtion.
All to help your skin cultivate a firmer, more youthful appearance.

Elastigen 400 actually penetrates six layers deep. To help your skin get the best possible hold on moisture. And to moisturize itself.

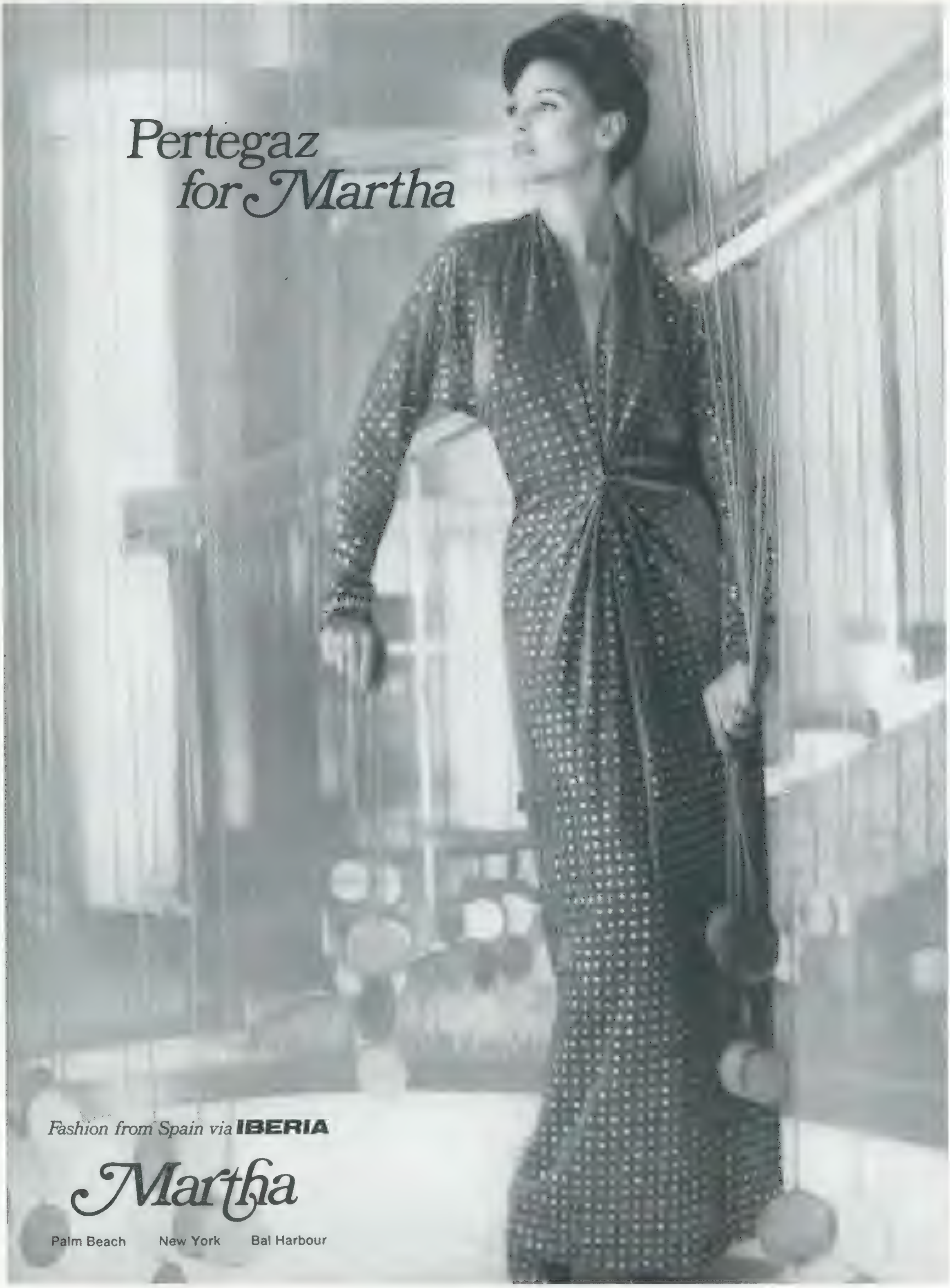
Use Bye-Lines Replenishing Lotion regularly as a superb nighttime moisturizing treatment.

And weekly, under Bye-Lines Intensifying Mask—a clear, firming, peel-off mask that intensifies the moisturizing action. Helps seal in all the benefits.

Together, they're a whole new way to cope. You can trust Elizabeth Arden.

Elizabeth Arden

©1973


Pertegaz
for Martha
Fashion from Spain via IBERIA
Martha
Palm Beach New York Bal Harbour

REVENESCENCE

The facepowder responsible
for the fashion comeback of facepowder.



Revenescence PowderGlow.
The first facepowder made with real beads
of encapsuled moisturizer. This 'heart-of-moisturizer'
is released when puffed on the skin. That's why
PowderGlow never looks dry like powder.
It looks buffed. Slightly polished. Enormously pretty.
Like fresh, young skin.
Which came first, the new passion for powder,
or the breakthrough of PowderGlow?
Why quibble? They're here at once.

Revenescence PowderGlow with Encapsuled Moisturizer
by Charles of the Ritz

©1973 CHARLES OF THE RITZ





John Kloss for Alixandre

The prominent pales. A sure way not to look like everyone else in mink.

Oscar de la Renta for Dan Grossman





Bill Blass for Revillon

Oscar de la Renta for Dan Grossman





Apollo®, Arcturus®, Jasmine®, Rovalia® and Tourmaline™ are Emba's prominent pales. From a collection of 12 natural-born colors. One will make the most of you.

EMBA

The American Mink



Jill Richards designs the little dinner dress you search for each season. Jacket tied in silk-faced satin over a beautifully-cut "slip" dress. La Fitte pure wool crepe, light in movement, firm enough to follow every nuance of the tailor's shears. Wool. It's got life! Black, white, shocking, or chocolate; 4-12 sizes, 240.00. By Jill Richards from innovative Sakowitz.

PURE WOOL ®

The Woolmark label is your assurance of quality-tested products made of the world's best..Pure Wool

SAKOWITZ

Sakowitz, Texas and soon Scottsdale, Arizona

Aid the natural powers of



ORLANE–the specialist

your skin with ORLANE B21.

Four dynamically-different products to help restore a more youthful look to your complexion.

B 21 EMULSION
A protective base under makeup.

A daytime beauty treatment offering twin benefits. A protective base 'sits' on the surface to help shield delicate skin from outside pollutants and weathering effects while select ingredients disappear to beautify the skin. Applied in the morning, it helps maintain a smooth and glowing look all through the day.
4 ounces, $40

B 21 CRÈME FLUIDE FOR BODY & BUSTE
A body lotion you use selectively.

A special beauty treatment for areas of the body where muscle tissue tends to sag. Applied on the breast, upper arms, inside thighs or tummy, it can help the skin to look firmer and more youthful while it smooths away dryness.
7 ounces, $40



CRÈME B 21
A night creme you use only 2 weeks every 2 months.

Creme extraordinaire, B 21 helps to give a younger, more radiant look to the skin, diminish the prominence of little fret and fatigue lines and replenish lubricants to skin over-exposed to sun, wind, and the drying effects of man-made climates.
2.5 ounces, $85

B 21 COLLOIDALE LOTION
A toning treatment.

An enriching lotion imparting a smoother and fresher appearance to the complexion. May be applied in the morning to prepare the skin to receive the beautifying action of the B 21 Emulsion or at night to aid the effects of the B 21 Creme.
4 ounces, $30

ORLANE, 680 Fifth Avenue, New York 10019 • 24, Avenue Marceau, Paris 8ème France

in skin care products

Made, Sealed and Packaged in France

NAPIER
IS
CATERPILLIER.

Polished and textured bracelets in golden or silvery finish, $15. each

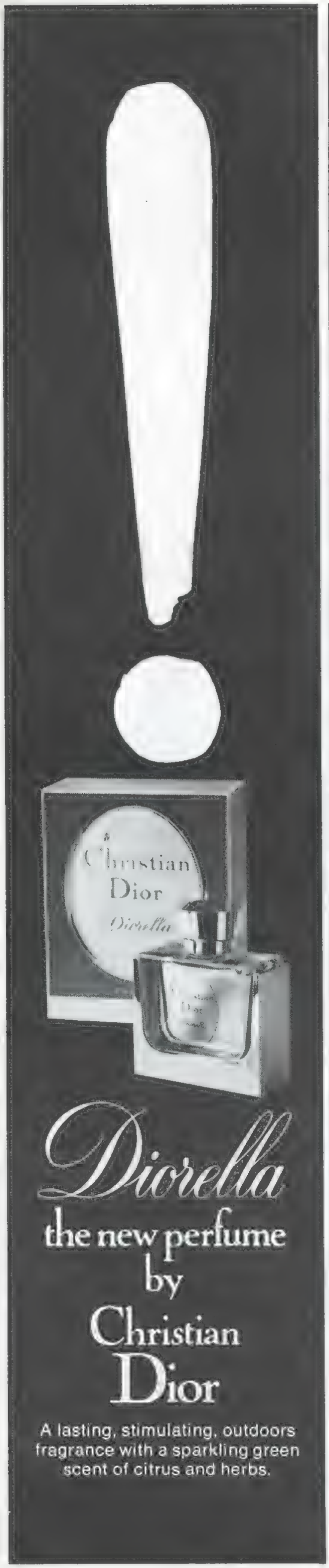


Napier • 630 Fifth Avenue, NYC 10020. Available at department stores.

From the Jean Louis Scherrer Couture Collection, a beautifully shaped walking suit of golden brown tweed. Totally ensembled with hand crocheted cardigan, a stole edged with red fox. Exclusively in the 28 Shop® on Six at Marshall Field & Company, Chicago.

Marshall Field & Company

There's nothing like it back home.



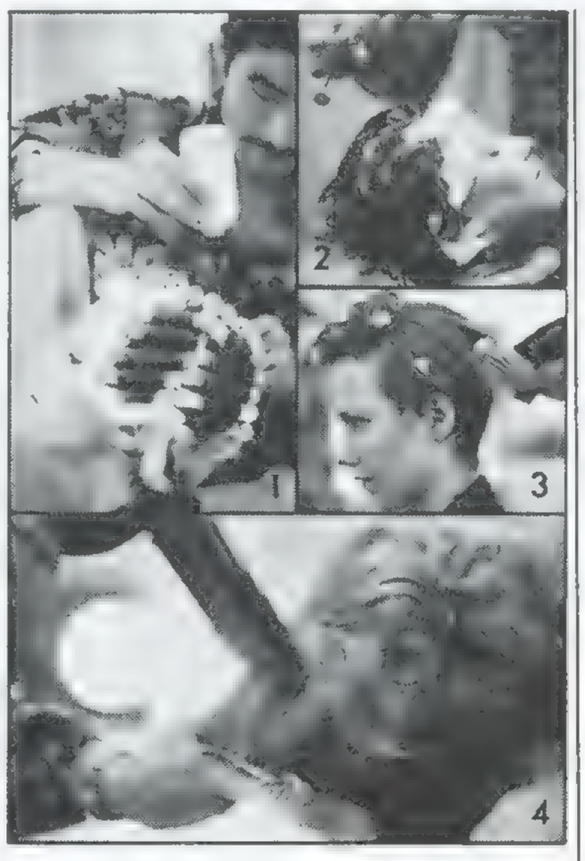
New Body-building— For Problem Hair

The permanent wave is out, but the perm is in—newly designed, a quick and efficient way to give control and fullness to fine, limp hair. Help is at hand from new hair appliances, too.

Ask anyone who has it—fine, nobody hair can be vexing and needs a lot of help. So we were interested to hear, from a good-looking blonde we know, how she managed to go from fine hair to ex-fine hair in a little over an hour. She did it by getting a permanent. A permanent? That fearful process that used to threaten us with kinks and frizz? Yes, a type of permanent—but now definitely called a perm to distinguish it from the old-fashioned version and connotation. Today's perm is a new, frizzless, gentle method of adding long-term curl, wave, or bounce to hair, preventing damage, providing life.

As our fine-haired blonde explained, her hair was transformed by a perming process, developed at the **Henri Bendel Salon,** which might be called the **Bendel Bend.** With it, hair gains bulk and body, bends easily into waves, turn-unders, or turn-ups, yet keeps its cool and smoothness. Her personal report: "My hair was very fine. I used to roll it up and it would stay for about two hours, then sort of sag down. If I didn't set it, my hair stayed absolutely flat to my head, with no hint of body at all." Post-perm, she says, "My hair is nice, and even when it's wet it only bends, never goes into too much curl. Each hair seems to line up with the others and there's more bulk. I towel-dry it, put in some clips to make waves, and the wave stays. It's supposed to last for six or eight months—depending on hair growth." (See photos for steps one to four.)

Other body-building perms now available in salons: The **Uni-Perm** from **Helene Curtis** works on the principle of heated curlers. Plastic discs are heated on the Uni-Perm machine (that looks like a blender), then clamped over waving rods. Perm time here is reduced drastically to six minutes, and since you can use different size rods, you have a choice of curls, waves, or just body. Just out, the UniPerm is available at all the Seligman & Latz salons across the country. **Ondulation** is another new perm method making waves in the salons. Originated by **Fermodyl,** a company known for coddling hair-health, the method starts with a conditioner that gives hair the proper acid-balance, goes on to treat the hair with perming lotion and neutralizer, both made with ingredients that aim to replenish moisture and reinforce structure. The finale is more of the special conditioner that makes hair healthier than ever—perm or no perm.



Body perm at Bendel's Beauty Floor: 1. Perm lotion applied on rod-rolled hair; 4 minutes under dryer speeds its work. 2. Lotion rinsed out, then neutralizer applied. 3. The styling set. 4. Comb-out, hair loosened with a hand-blower.

There's also an upswing in home perming. **L'Oréal** produces the **Extra Body Perm** that includes a protein shampoo, perming lotion with protein conditioners, and a neutralizer with built-in deodorizing ingredients to subdue chemical smell. **Toni** has introduced the **Uncurly Toni** that rolls up on curvers rather than curlers, the purpose again being to give body to the hair plus extra holding ability. **Proctor and Gamble's Body Wave Lilt** is aimed at supporting the styling set you give your hair, and is described as the "foundation for curl."

ELECTRIC APPLIANCES—FOR HAIR POWER

Crazy Curl by Clairol is the latest idea in a modern curling iron. It has a steam factor, worked by separate control, to dampen hair while it's being set. Hair dries afterwards in seconds. . . . The **Time Machine,** a new hair dryer by **Lady Schick,** is compact, convenient, and features speed. Because of its high wattage (that makes heat) and high airflow (that rushes the warm air to your head), it is claimed to be the fastest-drying dryer possible. Wattage and airflow are attuned for balance and efficiency, preventing hair damage which can result from too much heat and not enough airflow.

Tangles, which we've always had, are now seen as an official problem, and various devices are out to get them: The **Lady Remington Untangle Comb** is long and lavender, has two rows of white teeth that get into hair to smooth its course. **Gillette** also has a power de-tangler called **Purrr** (really with three r's) that tangles with tangles and comes out victorious. **General Electric** makes **Zoom Plus** that de-tangles, also dries and styles; four attachments, three heat settings. Two more hair dryers from **Gillette**—The **Max Hatter,** fast-working and mobile, provides a lightweight drying hood, has a fifteen-foot cord so you can move around and still be with it. Also, there's **Supermax,** a dryer that styles, has five attachments for brushing, combing, curving, or doing two things at once. ▽



Let your hairdresser take you away from it all.

Every week, millions of American women run away from home.

For two hours.

To be pampered. Preened. Adored.

Like they've never been at home.

Since it's National Beauty Salon Week, Clairol would like to remind you of the professionalism of the men and women in your salon. (We like to think we have something to do with that, too.)

Now is the time to make your getaway.

Clairol urges you to escape during National Beauty Salon Week. October 1 to 7.

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NORMAN MOSALLEM

© 1973 FRANCES DENNEY

Interlude

It's only
a moment.
But it will ghost
in your mind
forever.
Tenderly.
Tenaciously.
Interlude
fragrance
was inspired by
such moments.
Interlude is
misty, too.
And tender.
And meant
to be shared.



Frances Denney

TIME LIFE BOOKS

Announces

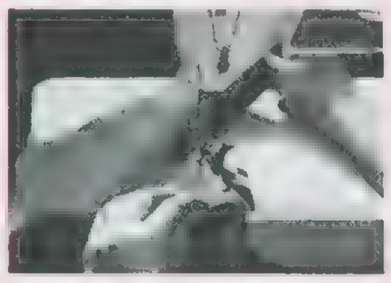
Here's the professional guidance that helps you get beautiful results with every sewing and needlecraft project

Thousands of "How To" drawings and instructional photographs guide you

For example, these show some of the professional tricks of sewing knits.



When enough fabric has passed by the needle to grasp from behind, stretch it taut from behind the needle as well as in front. Keep the fabric taut throughout your sewing.



Reinforce curved seams by slowly sewing a row of small stitches — 15 per inch — on the stitching line, then sewing a second row 1/16 inch outside the first.



Finish raw seam edges with a zigzag stitch ¼ inch in from the seam.

Try the introductory volume

THE CLASSIC TECHNIQUES

for 10 days free

Now, whether you're an expert or beginner, a whole new world of sewing and needlecraft pleasure and savings is open to you! Without leaving your home, you can learn all the professional secrets that bring beautiful results when you're sewing by machine or hand, knitting, crocheting, embroidering, doing macramé or any kind of stitchery!

It's all here, in TIME-LIFE BOOKS' *The Art of Sewing* — the most comprehensive series on sewing and needlecraft ever published! This new series gives you instructions on everything — from creating one-of-a-kind clothes for yourself to making draperies . . . from doing delicate needlepoint to making rugged sportswear. To make sure every instruction is crystal clear, each has been tested on non-sewers. Then, TIME-LIFE BOOKS put its vast graphic arts resources to work to create thousands of step-by-step drawings, photos and diagrams, all so carefully detailed even complicated techniques become easy to master!

We believe you'll find that owning *The Art of Sewing* is like having the country's best sewing and needlecraft teachers right in your home, ready to give you their help whenever you need it. However, you are the best judge of how valuable the series can be to you. So we invite you to try the introductory volume — *The Classic Techniques* — for 10 days, free. You'll find the details of this offer on the card. Mail it today, to borrow the volume with our compliments and no obligation.

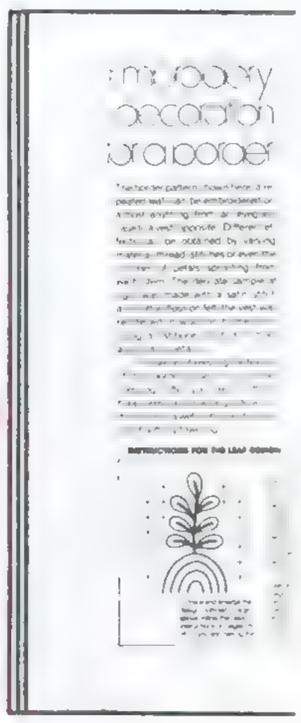


Through these volumes you'll learn the same basic methods, shortcuts and techniques taught by TIME-LIFE BOOKS sewing consultant, *GRETEL COURTNEY*, at the famous *FRENCH FASHION ACADEMY in New York.*



Here are just a few of many things you'll learn to do

- How you can achieve the custom-made look
- Instant needlework — including techniques that speed up your sewing and gifts you can make in an afternoon
- Custom sewing for the home
- The art of knitting and crocheting
- The professional way to tailor clothes
- How to do all forms of embroidery — including crewel and needlepoint
- How to create your own patterns and designs
- Special sewing techniques for children's clothes
- How to alter old clothes to give them a new look



The Art of Sewing



- Each volume covered with fabric
- 9⅜" by 11⅜"
- 176 to 208 pages, at least 300 step-by-step drawings plus numerous full-color photographs
- Special instructions for left-handers included

Make a colorful caftan to wear at home or to parties. It takes only a few hours with the easy-to-follow directions in *The Art of Sewing*.

The introductory volume, *The Classic Techniques*, shows you how to adjust any pattern, so the finished garment fits *you* beautifully; lay out your fabric on the pattern, pin it and cut it properly; cut plaid and striped fabrics so the design is evenly matched; attach sleeves, collars, pockets and waistbands with professional results; put in zippers perfectly; and much more!

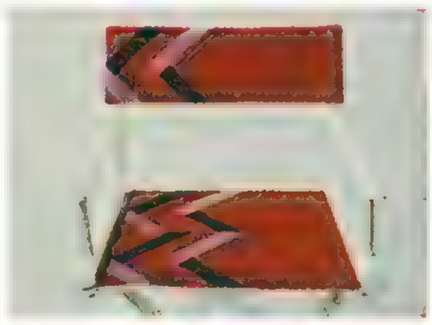
Turn a little time and a little left-over fabric into a handsome necktie!

A special section in the introductory volume (created especially for this volume by a professional tie maker), gives you instructions for the 8 simple steps that lead to a perfect tie.



ERICA WILSON, embroidery consultant, for *The Classic Techniques*, created the new crewel design shown on this vest. Complete directions for the design (which may be used not only as shown but in many other ways), appear on pages 168-169 of the introductory volume.

This unique series shows you how to get professional-looking results in all these areas of sewing and needlecraft — and many more!



Home Accessories

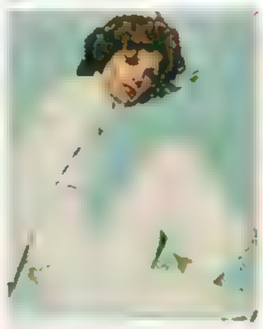


Fashion Accessories



Needlepoint

Design by "Nina Needlepoint"



Fashion Sewing



Knitting and Crocheting



Quilt-making



Children's Clothing

Design by June Shaw

Camel Coat.
Silver Fox.
Georgia Brown.
Three snappy,
very new neutrals
to slip on
right now.
Ready to wear
with everything.
All in the
Salon Formula
Nail Lacquer
that gives
long wear. And
lavish coverage.
Ask for Colors
From A Speakeasy.
Just say we sent you.
Elizabeth Arden
What the 10 best dressed
nails will be wearing.



Shape Up With Group Therapy

Solitary dieting and exercising-on-your-own are sad, and possibly harmful pursuits. Group therapy's an answer...

Bigtime Slimming

In the beginning was the fat. Stubborn pounds of it all over the country. Then came Jean Nidetch with the phenomenally successful Weight Watchers program.

In 1961, Jean Nidetch enrolled in the New York City Obesity Clinic, and after going it alone on the diet for a few weeks, she decided to try to get a group of fat friends together to talk it over, and stick to the diet with her on the premise that there is strength in union.

As the fat kept rolling off, the group of friends grew in number and in May of 1963, the Weight Watchers Program was born. There have been more than five million enrollments in Weight Watchers since then, and a formidable number of foods, and products, publications, and even a summer camp for teen-agers have come along bearing the Weight Watchers name.

The latest project: supplying airlines with Weight Watchers dinners for traveling members. In the remote event that you cannot find a Weight Watcher class near you, write to Weight Watchers International, Inc., 175 East Shore Road, Great Neck, N.Y. 11023.

"Trying harder..."

"Weight Watchers is Number One, but we're Number Two, and we're trying harder all the time," says Lois Lyons Lindauer of the Diet Workshop. She says that the primary purpose of the Diet Workshop is not to make members lose weight, but to keep it off. To that end, they offer a free Post Graduate Course that teaches a member the eating habits that will keep her at her ideal weight. She begins this four-week maintenance program as soon as she has reached a "Goal Weight" established at the first meeting of her Diet Workshop group. As long as she remains within two pounds of her goal weight, she is eligible to attend free classes as often as she likes.

Since Mrs. Lindauer likes to cook, recipes have played an important part in the program. A new member receives a book of seventy recipes at the first session, and a new recipe is taught each week in class, along with an exercise program (simple isotonics that can be done while seated in class or at home).

Some of the recipes from the Diet Workshop are surprising: chocolate pudding, chocolate cookies, chocolate cupcakes. The secret of these traditionally forbidden treats lies in the use of a chocolate-flavored skim milk product, Alba, which Mrs. Lindauer calls "unique . . . a great boon to our members." National headquarters of the Diet Workshop, Inc., are at: 1975 Hempstead Turnpike, East Meadow, N.Y., 11554.

Heart Watchers

Group effort on another front is the idea of Cardio-Metrics, called "the Heart Watchers." The aim is to provide safe and effective programs of exercise in a sort of preventive medicine program for former victims of heart attacks as well as men and women who have no history of heart problems. Cardio-Metrics was launched in 1972 under the direction of Dr. William S. Gaultiere, a physiologist, and Dr. Abner Delman, a cardiologist, and is the only private facility in New York State licensed by the State Health Department to conduct exercise training. This is in sharp and encouraging contrast to the number of medically unsupervised "health spas" and reducing salons in operation. Similar facilities, often allied with universities or hospitals are to be found in Alabama, California, Colorado, Georgia, and Pennsylvania—and more coming along all the time.

At Cardio-Metrics, the plan is this: a prospective Heart Watcher must consult with his or her own physician first, and the institute will check with the physician before accepting his patient for testing. The next step is a visit to Cardio-Metrics at 295 Madison Avenue where the new patient undergoes a one-hour "road-test" —pedalling a stationary bicycle and walking on a treadmill during which time a cardiologist records his heart beat, blood pressure and breathing.

TailormadeExercise

The patient's capacity can be determined from these measurements and an exercise program devised that will require just the right amount of energy for him to keep the cardio-vascular system in good shape. The program might involve jogging, swimming, skipping rope, selected calisthenics, and walking—all for precisely timed periods, and with prescribed frequency. The training periods vary from ten to twenty minutes three times a week. After the testing, there is an exercise training seminar to teach the Heart Watchers important principles of exercising and to offer plans for self-guidance.

The fee at Cardio-Metrics for the initial testing is $135 for those with no cardiac history, $150 for post-cardiac patients. Exercise sessions are $72 for twelve sessions, but it is not essential to attend, so long as the prescribed exercise routine is followed at home with occasional checking in. Once again, however, it's always easier to do it in a group so most Heart Watchers like to go to 295 Madison Avenue, New York, for their sessions. And Cardio-Metrics keeps in touch with patients to keep a record of progress—and to bolster will power. For information, telephone: (212) 889-6123. ▽

©1973

"You can't tackle damaged hair with something made for tangles."

Julius Caruso

"There are lots of creme rinses and quickie conditioners that are just fine for taking out tangles. But don't confuse them with condition*.

condition* does a bigger job. It helps restore damaged hair.

Take a good look at your hair. Does it break a lot when you comb it? Are the ends split? Is it dull, dry, or limp? If it is, take the time to use condition*.

condition* is an intense 30-minute treatment. The warmth of your scalp and the time you leave it on help condition* penetrate your hair. It seeks out and helps restore damaged areas.





condition* gives you more body than balsams.

condition* is specifically formulated for damaged hair. Quickie conditioners and balsam-type rinses are not. They're fine for after-shampoo snarls in normal hair. But damaged hair needs condition*. It contains more protein than other leading conditioners.

condition* gives hair more body and leaves it more manageable than balsams or creme rinses. And condition* doesn't leave your hair oily and limp like those quickie rinse-out conditioners can. After the condition* Beauty Pack Treatment, your hair looks healthy. Has a lovely sheen and is far easier to style.

Don't throw your quickie conditioners and creme rinses away.

They are fine for after-shampoo snarls. But don't expect a thin rinse to do what creamy rich condition* does.

I use condition* in my salon whenever I see unhealthy-looking hair. But so many women should use it regularly at home. No matter how well-styled, hair just doesn't look right if it doesn't look healthy.

It takes a long time to grow a head of hair, so take care of it with condition*.

It goes beyond the tangles."

condition*

The professional treatment for mistreated hair.

Available in cream pack.
Or instant lotion for touch-ups.



*TM © 1973 Clairol Inc.

How to say 'I love me.'

It's not cool to be cool anymore.

Now it's right to tell the world just how you feel. About ideas. About emotions. About you.

And the way to do it is by letting the world see you the way you want to be seen.

In fur.

Fur tells everyone you feel warm, womanly and worth a lot. Not only outside. But inside, too. Because when you know you look wonderful, it shows.

So show off. In your own way.

If mink makes you feel secure on Saturday night and sexy at the supermarket, wrap yourself in mink.

If you want to spend a bundle on something to bundle up in, broadtail's for you.

Your feelings touch the sky but your bank balance isn't astronomical? O.K. How about raccoon? Or yards and yards of fox?

This winter say "I love me." Out loud. And outside. With fur.



White Shoulders

Evyan Perfumes, Inc.

Background: Ladies in waiting to Empress Eugenie — Winterhalter Painting from the Royal Collection, Buckingham Palace, London.

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12. GO CHRISTMAS SHOPPING IN ITALY . . . via the Bottega Veneta catalog that features leather treasures and small gifts.

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21. GO TO CALIFORNIA FOR CHRISTMAS shopping with the I. Magnin Christmas catalog. Full of happy gift ideas for everyone you care about, you can complete your shopping in an hour. $1.00.

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One
Thursday morning
Senta Berger
snuck into
116 Via Veneto
in Rome

And it was at 116 that she discovered EVE of ROMA

A salon on the second story (piano secondo) of a chic little building that houses a book store of some note, several boutiques and a bake shop that has a prune danish unlike anything you ever sunk your powdered sugar teeth into.

Senta had just finished a movie in Vienna, La Ronde, with Maximillian Schell and Helmut Berger. (No relative).

It had been a grueling, tough, exciting, fun time and just for this weekend Senta was in Rome to meet the most famous new young director (you know who) in just two hours from now.

Lucky enough Senta fell into the hands of Augusta. Pronounced in Italy, AUUUUGGG-OOOOOST-TAAAAHHHH!

Augusta knew instinctively that what Senta needed most (over and above love which is free in the Salon) was a deep skin facial, a skin treatment, a skin booster and an "un-madeuppy" makeup so she could absolutely enchant her director.

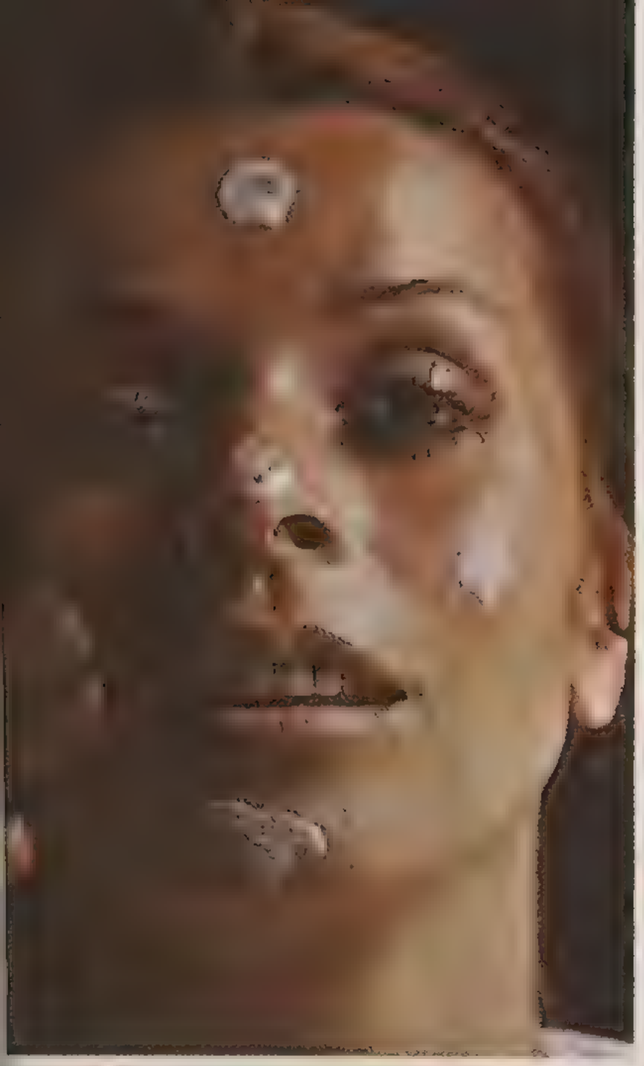
First Augusta cleansed. Deeply, deeply, deeply. It's the secret of any fine cosmetic treatment. No matter what song and dance you get. She uses CLEANSING EMULSION and follows with perking ACIDA LOTION. This lotion is like going to sleep in Switzerland for six weeks and waking up on a sunny day. As an adjunct to this rejuvenation, Augusta uses EXPRESSION LINE OIL which copes beautifully with tired squinty eyelines.



Senta Squints

Yogurt-y

Next comes FRUIT MASK, a mask that smells like fresh raspberries that's rich and yogurt-y and does wonders for tired complexions. Keep in mind that any actress

















who's been working for six weeks on a film has been made up and made up and made up (heavily) and that's tough on complexions.

and now, the Dew Hydrator please. Rich, caloric but so talented it soaks in pronto!

Can we say DEW HYDRATOR puts "it" back? Dare we? Senta swore it did just that! Next goes on Eve of Roma's VELVET TOUCH LIQUID MAKEUP. A light liquid that "finishes" the skin without inundating it. Senta liked the way it evened her skin color but kept it looking like her skin.

Augusta now dots on our ROMAN GLOW BLUSHER in 13 little dots (yes 13) and then subtly blends them into the prettiest cheekbone in history.

Augusta reaches for Qui E La to help with instant face shaping

QUI E LA, which means "here and there" in Italian, is a compact compact containing two contouring creams—a light shade for highlights, a dark one for shadowing. It's a breeze to be your own make-up artist with this product. Easy, effective.

Try to get Senta's Eye

Senta really dug our EYE SHADOW ACCENTO, specially the smoky Verona Gray shade so much like her own eye coloring. Augusta highlighted it with Melone Espagnolo. It's a glimmering golden tone that looks like a late winter twilight in the Apennines.

And then for the final touch, a lip-sip of Cognac and the makeup is fini. So incredibly soft spoken. So pretty. So natural.



And my dears . . .

**...there is the back of
the director's head.
He is with one beautiful woman,
her name is Senta Berger,
her cosmetic is EVE of ROMA.
Isn't it nice they all finally met?**

EVE of ROMA

Lancetti Couture, Bulgari Jewels, Fendi Accessories—thank

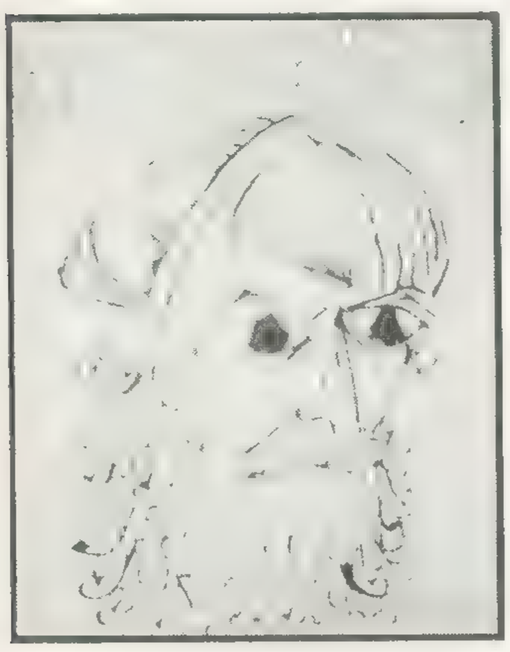
ART by Barbara Rose

Flashes From The Art-Go-Round

The Pope buys some paintings...the Russians send us their icons...and everybody studies Japanese

The pope, art patron

In his landmark book *Patrons And Painters,* English critic Francis Haskell chronicles the distinguished history of the Papacy as one of the great, if not the greatest, patrons of **Baroque art.** In the twentieth century, that history has grown a bit tarnished, and the Vatican's latest venture into art collecting is not likely to lend it new luster. Save for the friendship of Pope John XXIII with the sculptor **Giacomo Manzù,** whom he commissioned to make a new and quite fabulous bronze door for St. Peter's, the Papacy has been, if not hostile to, at least indifferent toward



COURTESY KENNEDY GALLERIES, INC.

Ben Shahn's "Maimonides." 1965

contemporary art. Because he worked in a neo-Renaissance style, Manzù was the ideal artist for Papal patronage. Now, however, the Vatican has begun actively collecting modern art for its esteemed galleries. So far, works purchased have been predictably tame, and in some eyes, simply mediocre. **American art** in the Vatican's contemporary art gallery is best described as academic, popular, sentimental, and illustrational (Leonard Baskin, Philip Evergood, Jack Levine, Ben Shahn, Franklin Watkins, etc.).

The selection displeased many who felt the Vatican had overlooked all the greatest masters of contemporary art. The answer was in part the snobbery of **New York dealers.** When advisers of the Pope came to America on a buying trip, they dressed as simple priests. They were virtually ignored by dealers who have eyes only for prospective clients. At the **Kennedy Galleries, Inc.,** they were, the story goes, given a fine reception; and that is the reason virtually all the American art purchased is by artists affiliated with that gallery. Too bad; there is enough first-quality modern art dealing with religious themes—from **Beckmann** to **Barnett Newman**'s *"Stations of the Cross"*—to create a collection for the Vatican distinguished enough to hold its own with past Papal acquisitions. The finest collection, of course, would acknowledge that, in the twentieth century, all truly great art—abstract as well as representational—is an expression of the spiritual.

Art and politics

In the wake of the new diplomatic accords and Cold War *détente,* cultural liaisons with Russia and China are creating a flow of exotic and exciting art into America from these distant lands. The exhibition of Impressionist and post-Impressionist paintings from **Russia's Hermitage** and Pushkin Museums brought to New York by Dr. Armand Hammer, Chairman of the Board of the art gallery M. Knoedler & Co., Inc., broke all attendance records as it traveled through America.

More **Russian art** arrives this winter. The Metropolitan Museum of Art will open a show of Russian art from the Scythian period to the present, including many rare objects and Byzantine icons, their popularity growing as Americans are exposed to more and more Russian art. The big question: will the Russians send any works by the **Constructivists,** the group of modern Russian artists whose revolutionary abstract art was rejected during the 'twenties in favor of Socialist Realism? American interest in Constructivism is enormous; but most of it is known through photographs.

The announcement by The Solomon R. Guggenheim Museum in New York that it will show later this year the retrospective of the works of leading Russian abstractionist **Kasimir Malevich,** organized by the Stedelijk Museum in Amsterdam, is already stimulating curiosity. For decades the Russians have banned Constructivist shows and refused loans. The suspicion was that they were keeping their modern treasures in storage until the time when their own cultural climate became sufficiently liberalized to unveil them first in Russia. No one knows how many Constructivist works the Russians own, or exactly where they are, so the question has a certain aura of mystery.

Japan fever

In the eighteenth century, *chinoiserie* was the great vogue. The nineteenth century found something **prophetically modern** about Japanese art. Today the fashion for things both Chinese *and* Japanese is reflected in museum shows and auction sales. For example, the major sales at Sotheby-Parke-Bernet in New York for October are a series of auctions of Japanese **prints, paintings, screens,** swords, minor arts, Netsuke Inro, and lacquer. One suspects it is not only the decorative quality of Japanese art but also its great craft tradition—which we Americans seem so completely out of touch with—that accounts for its popularity. Finally, **collectors** are beginning to catch up with artists in their appreciation of (Continued on page 128)

Traveling with Shayne . . . in a 3-piece pantsuit. Sleeveless suede and leather front jacket trimmed with leather lacing. Ribbed sweater and knit pants in all wool. Brown jacket and pants with beige sweater, olive with pewter green sweater, complete set in dyed to match mauve pink or Shayne blue. 8 to 18. About $140. Shayne Knitwear Inc., 1410 Broadway, New York 10018.



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bottega veneta

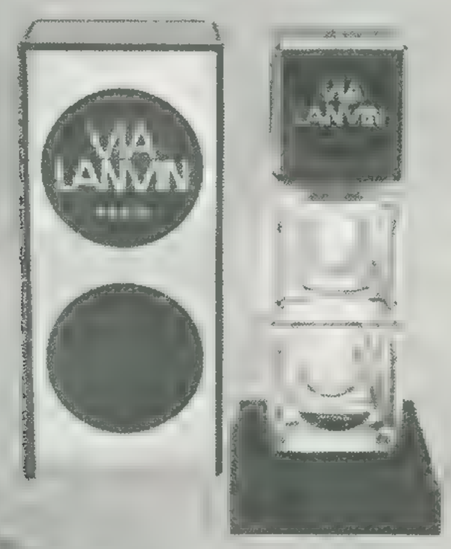
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REMARKABLE RESULTS

Its dermabrasive action removed the dry, flaky, dead skin cells which form the gray lifeless veil over the *NEW LIVING SKIN in just 7 days . . . revealing the fresh, lively new skin underneath.

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Irma Shorell

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FASHION AND YOU by Elsa Klensch

In the year of the accessory—the top designers

What is new in fashion? Where is it coming from? This year, fashion editors in New York decided that this is the year of the accessory and voted special Coty awards—the fashion equivalent of Academy awards—to six designers of shoes, jewelry, handbags, and hats. This month, third in a series of reports of major fashion events, Vogue tells about these designers: their work, what they believe in, and why.

Beth Levine "I keep my shoes feminine, sexy"



Beth Levine won her award for the slim, sexy sandals that "have been selling like mad—because they are so comfortable."

Beth, who's been in the shoe business for thirty-five years, is the only footwear designer to have won two Coty Awards. She received her first in 1968 for her influence in making boots high fashion. Fashion editors were horrified when Beth introduced open-toe shoes in the 'forties. But Beth had the last word—open toes became the top fashion look. She encountered more opposition when she showed open-back shoes for day in 1953 and again in 1955 when she did the most pointed-toe shoe in the world up to that time. Both made footwear fashion history. "It's a good thing my husband is my business partner," she says. "Anyone else would fire me."

Beth walked into the fashion footwear business when she was eighteen years old—as a shoe model. It didn't take her long to start designing; and soon after she married her shoe-executive husband, they opened their own business.

"The shoe business changes fast," she says. "Nothing outdates a dress more than the wrong shoe. But no matter how way-out fashion goes, I keep my shoes feminine and sexy."

Celia Sebiri Jewelry—delicate even on a large scale



Celia Sebiri won her Coty for the jewelry she makes from natural materials worked with silver. She loves seashells—ivory, horn, exotic woods, semi-precious stones. In the living room-studio of her high-rise Greenwich Village apartment every nook and cranny is filled with treasures—huge brass bowls full of shells; piles of turquoise, agates, jasper; ropes of African beads.

Celia likes bold pendants or bibs to go with dresses and caftans—the huge crescents of polished shell, or an ivory arc decorated at each end with silver eagles. But she also likes "the look of a delicate chain with small personal pieces hanging from it."

(Continued on page 106)

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BY MARIA ELISE CRUMMERE October 1-31

Horoscope

If you were born when the Sun was in Libra:

You prefer an atmosphere of grace and beauty in keeping with your own gentle and artistic nature. Now the time is right for you to express your talents along innovative lines. Uranus, the planet of progress, will occupy your sign until 1975, offering you many opportunities for advancement. Saturn in Cancer is at an angle to your sign and may impose some heavier responsibilities than you have shouldered in your calm past. If you accept these burdens and regard them as advantages from now until next spring, you can expect happiness as your reward.

Aries March 21–April 19

Love: You keep your zest for living while balancing your energies in the ups and downs of a love affair to which you are loyal. With your ruler, Mars, in slow Taurus, be patient; pressure now would precipitate failure.

Work: The first week presents problems in judgment; if you disagree with co-workers, you may cause a confrontation.

Health: After full moon, October 12, tension wanes and you will feel happier in returning to a past venture. Making a fresh start at new moon, October 26, will give you a lift.

Taurus April 20–May 20

Love: You express your love best in a harmonious atmosphere. Now, your ruler, Venus, in Scorpio the first week creates a stormy influence; peace does not come until mid-month.

Work: During the first ten days, your co-workers take the initiative, forcing you to evaluate their decisions. Not until full moon, October 12, will you be in full power.

Health: It will take time to recover your well-being after the changes that will be forced upon you: after new moon, October 26, you recover and end the month on a high note.

Gemini May 21–June 21

Love: You have the ability to size up a situation quickly; give this talent full play the first two days of the month. Accepting a surprise proposal will be to your advantage.

Work: At the end of the first week, a business associate will try to unseat you. Avoid this clash by preserving your right to defer a decision until the last ten days.

Health: Your ruler, Mercury, in Scorpio all month, provokes trouble, making you feel nervous. The last week, a surprising financial offer will raise your spirits.

Cancer June 22–July 22

Love: Your psychic strength helps you to sense dissension in the moods of those you love. Now, while Saturn occupies your sign, is not the time to force your will on others.

Work: The full moon, October 12, sets up a test; you should discreetly choose working partners who will not oppose your projects during this period, until new moon on the 26th. Then your affairs will be happily emphasized.

Health: You will not be physically comfortable until the Sun enters a water sign on the 24th, then life flows smoothly.

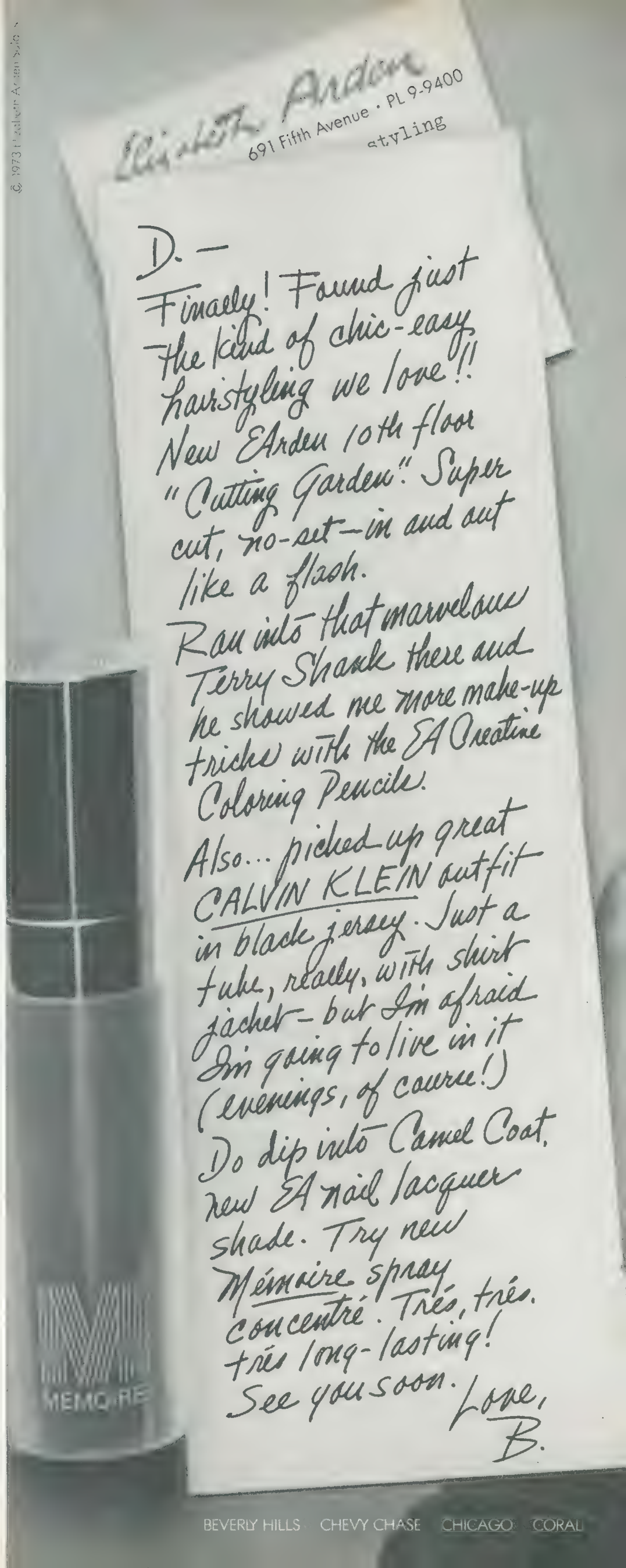
Leo July 23–August 22

Love: You feel supremely idealistic when the fires of love are banked; this mood lasts until full moon, October 12, when you will receive reassurance from one who cares.

Work: Strive for better understanding with your associates; and, after full moon on the 12th, emphasize constructive judgment. Take advantage of a burst of luck on the 17th.

Health: There may be an unresolved health problem that cannot be remedied until new moon, October 26; do not let baseless anxiety disturb you during the waiting period.

(Continued on page 90)



When it all seems just right for now...

it's all at your *Elizabeth Arden Salon*

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Helena Rubinstein creates Brush-On Peel-Off Mask.

10:01 A.M. I brush on Brush-On Peel-Off all over my face. Feels funny... but nice. Cool and fresh. Looks funny too. Like I have a glass face. But something is definitely happening to my skin. My pores seem to be getting smaller. I can feel my skin growing tauter.



10:16 A.M. What a strange sensation. It's like peeling off my old skin. I can even see the dirt and dead skin—and I thought my face was clean!



10:17 A.M. Wow! It's a new me. I can actually feel my skin glowing. It's like having a brand new face. I think I love it.





Dermatologist tested and approved.

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"I feel like I have brand new skin."

Brush-On Peel-Off goes to work right away. You can feel it. First the refreshing coolness, then the tiny tingles. Brush it on, peel it off and throw away all the dirt and impurities even regular cleansing leaves behind.

Paint yourself a brand new face—
with Brush-On Peel-Off Mask. $3.75.

Helena Rubinstein

Crompton makes velveteen for people in love.



Crompton is velveteen.

Kasper for J. L. Sport Ltd. pantsuit.
Crompton cotton velveteen.
Raccoon fur trim. Brown or black. 4-14. Jacket about $235. Pant about $62.
Bonwit Teller, New York ; Rich's, Atlanta; Stix, Baer & Fuller, St. Louis;
Foley's, Houston; J. Magnin, California, Nevada and Colorado.
Crompton-Richmond Company-Inc., 1071 Avenue of the Americas, New York 10018.
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Skin Life...
works with your natural skin cycle. Smoothes away the years. Makes your skin feel renewed and revitalized.

Your skin has a life cycle all its own. The surface cells wear away while new, fresh cells work their way up from below. So your face should always have a glowing surface. But sometimes Nature's plan needs a little help. And that's what we have for you—with our Skin Life Beauty Treatment.

Skin Life contains GAM, our exclusive protein substance imported from France, which is comparable to the natural protein of the skin. It's this natural protein that helps keep skin toned, maintains moisture, prevents wrinkles. So that just a little Skin Life used every day will help keep your skin looking fresher, brighter, younger. And that's a promise.



Helena Rubinstein

dermatologist tested and approved



Loofah

Natural scrub gourd for the bath. Tones the skin and invigorates the body.
15 inch length $2.50,
strap $3.00, mitt $2.00

Coudray Carrot Soap

The makers of famed Lettuce Juice Soap now offer their genuine Carrot Juice Soap. In a paper-laced gift box.
3 cakes $7.50

Purple Sage

Cologne and After Shave Lotion

Pungent, dry refresher, extracted from the Mojave desert plant.
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(Vaporizer ring for light bulb, dropper and concentrate). In a variety of Victorian scents; Ormonde, Roman Hyacinth, Stephanotis, Tantivy (herb), Jasmine, Sandalwood. Kit $7.50

Email Diamant

Renowned ruby toothpaste of stage and screen. Tints the gums as it polishes the teeth. Tube $3.00

Cucumber Bath Oil

Richly scented with, cool as a cucumber, rind and flowers.
3 oz. $5.00, 8 oz. $10.00

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Cucumber Bath Oil			

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HOROSCOPE (Continued from page 84)

Virgo August 23–September 22

Love: A demonstration of love is not always easy for you. With your ruler, Mercury, in Scorpio, you may find it difficult to express concern until new moon, October 26.

Work: The first week is extremely demanding; rely heavily on associates. Your ruler remains in Scorpio all month, creating many serious problems to be resolved.

Health: The last week, so many unexpected social claims will be made upon your time that your energies may be exhausted; minimize travel then and avoid overindulgence.

Libra September 23–October 23

Love: You are always interested in a new romance. The first week is not a good time for adventure; your ruler, Venus, in Scorpio would make love troublesome. Only after new moon, October 26, can disappointment be avoided.

Work: Demands will ease up after full moon, October 12. A suggested new promotional venture may lack stability, should be carefully researched; do not act until new moon, the 26th.

Health: Financial fluctuations may create a depressing anxiety; you will feel restored by a surprise at month's end.

Scorpio October 24–November 21

Love: You prefer to seek, rather than be sought; this may be reversed the first week, when Venus in your sign makes you a target for admirers. You have only to accept.

Work: This is a good time to start new programs and a splendid period for constructive accomplishment. Mercury is in your sign attracting partners who bring joint enterprises; and Mars, your ruler, is in Taurus (money) aiding plans.

Health: Venus and Mercury in your sign bring you confidence and well-being. This should be a month of good health.

Sagittarius November 22–December 21

Love: You are untiring in creating a happy scene for those you love. Now your ruler, Jupiter, is challenged by Mars (discord) and by Mercury (gossip); they may frustrate your efforts until the full moon on October 12.

Work: There are several associates to consider in a new project; one may drop out, narrowing the options after full moon, October 12. This clears the way for quick results.

Health: Forcing issues has a depressing effect on your normal optimism; Jupiter restores you after new moon, the 26th.

Capricorn December 22–January 19

Love: You may receive a suggestion during the first week from a relative who loves you; follow through if you can, it leads to a new effort that brings lasting results.

Work: At mid-month you can initiate two plans: one, a personal idea; the other, a social one that gets others involved.

Health: Saturn, your ruler, has now changed signs, moving into Cancer (domestic affairs); this could mean changes in your home routine. Take your time in adjusting, avoiding mistakes that could shake your mental peace.

Aquarius January 20–February 18

Love: Your taste for the unique brings variations in your response to love. Now, Uranus, your ruler, in Libra, the mating sign, signals an attraction to marriage. Stress friendship instead to avoid heavy involvement.

Work: Go along with the program of others until full moon, October 12; then you can follow through on facts revealed. An unusual opportunity on the 14th gives you impetus.

Health: The need to make a judgment the first week makes you tense; the problem can be resolved on new moon, the 26th.

Pisces February 19–March 20

Love: Returning to an old love is reassuring; you could do so the first week and find this instructive and emotionally satisfying, especially at full moon on October 12.

Work: Your ruler, Neptune, in Sagittarius, is joined by Venus, the artistic planet, on October 14, making that a splendid day to offer creative work for consideration or to look for endorsement of a plan important to you.

Health: Your patience is rewarded the last week when you will realize that you have had no reason for worry.



Dior's Colours Tartar.

Introducing the new Colours Tartar by Christian Dior. Bold, rich, warm shades of russety browns, golden reds, northern greens and Siberian violets, brave in the tradition of Genghis Khan and his spirited Tartars. Twenty-two new colors in all for lips, nails and eyes. Ultra Dior Nail Gloss, Lipstick, Powder Eye Shadow, Eye Shadow Stick and New Eye Colouring Pencil. All from Christian Dior.



The S.T. Dupont Lighter. $1500* and down.



All the lighters in the S. T. Dupont collection are superbly designed and beautifully crafted. They vary from $1500 to $65, because you may choose solid gold, Chinese lacquer, gold or silver finish.

*Price varies with the market price of gold.

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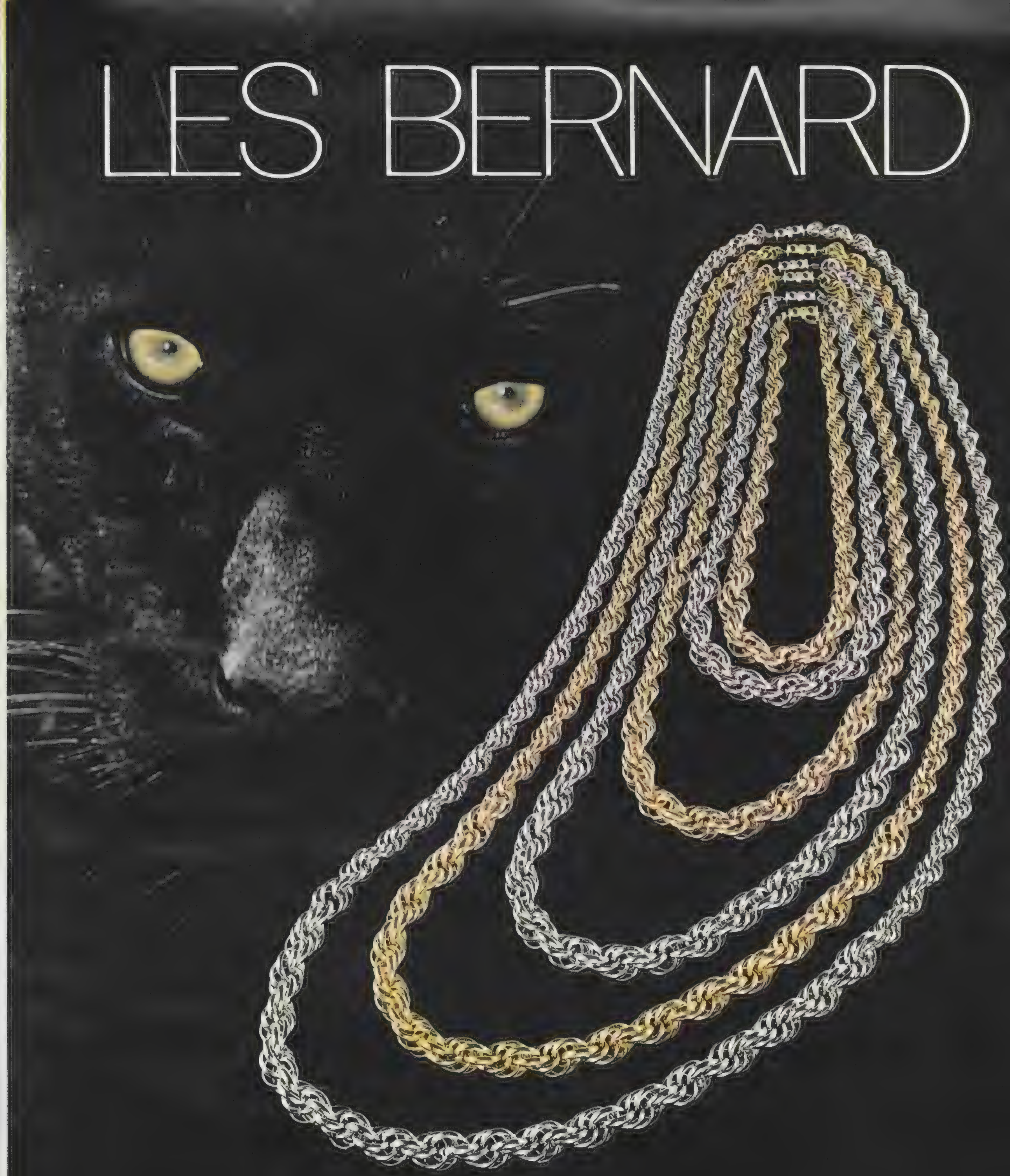
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Damaged hair needs Wella Balsam Instant Hair Conditioner. It smooths split ends, adds body to weak and brittle hair, and brings up a healthy shine. Men and women both enjoy the new feeling it gives their hair. It makes hair tangle-free and easy to comb. Hairdressers have been using and recommending Wella Balsam for years. It's the original balsam, and it's still the best. All other balsams are imitations. Get Wella Balsam Regular for normal and bleached hair, Extra Body for fine hair.

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Now you can wash your hair as often as you like with gentle Wella Balsam Conditioning Shampoo, a rich creamy foam that leaves hair shiny, sweet, naturally clean. It won't strip hair of natural protective oils, and it's safe for even the most delicate hair colors. Actually washes in body and shine. It contains famous Wella Balsam ingredients, to give mild conditioning while you shampoo. For badly damaged hair use Wella Balsam Instant Hair Conditioner after every shampoo.



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Today's most talked-about walkabout has this bump toe, this small proportioned platform, this hi-rising heel. A fitting traveler, too, ready to step off at any Iberia Airlines destination in sun-drenched Spain.

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This is the tag you should look for even before you check the price tag.

The Herculon II tag tells you what no price tag can. What you're looking at and admiring is a new fashion standard. Because it was created by a man who sets fashion standards. One of the designers who season after season uses his imagination with fabric, color and texture to set trends.*

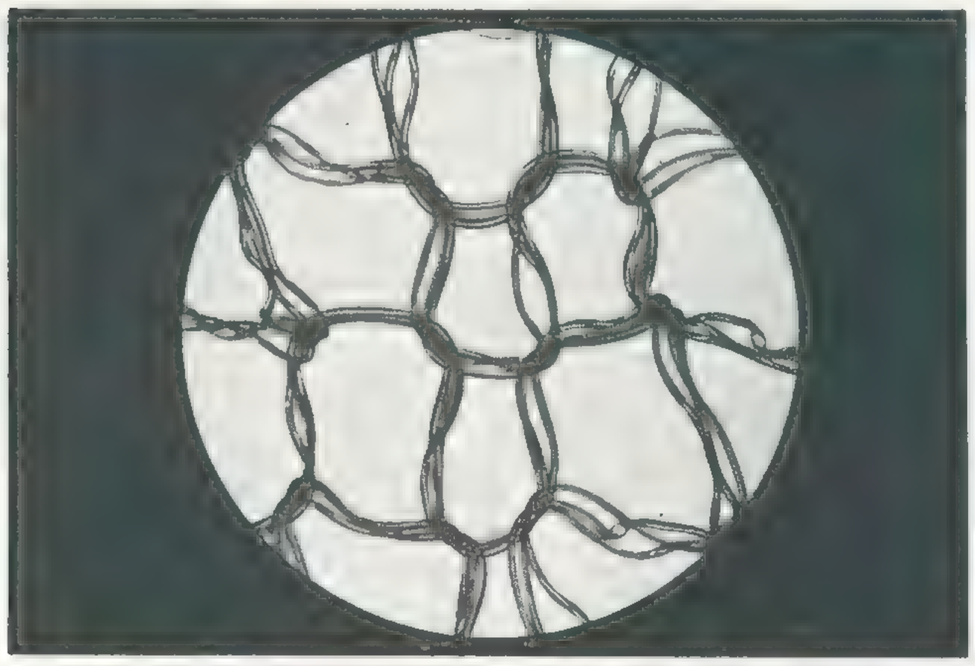
This elegant evening fashion was created by Daniel Hechter. It looks very special because it was designed by a man who is very special.

Daniel Hechter for Herculon II

At Bonwit Teller, New York and select branches; Stix, Baer & Fuller, St. Louis; I. Magnin, San Francisco; Garfinkel's, Washington, D.C. About $130.00

A MICROSCOPIC LOOK AT THE MOST EXCITING FIBER DISCOVERY SINCE NYLON.

Take a really close look at a pair of sheer pantyhose and you'll see fibers that look something like this:

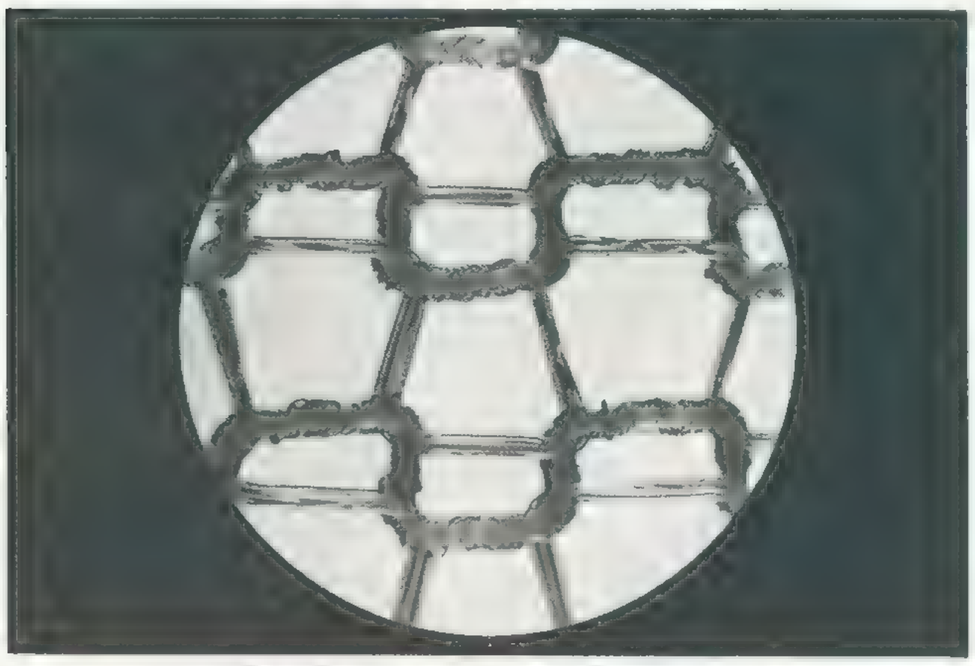


A microscopic look at the delicate good looks of today's sheer pantyhose.

Now you know why sheer pantyhose are so beautiful...and so delicate.

But then, sheer pantyhose are designed to make your legs look good.

Now compare these sheer pantyhose with support pantyhose and you'll understand how "form" follows "function".



The bulky, but durable nylon-wrapped-spandex construction of comfortable support pantyhose.

Support pantyhose use a bulky nylon-wrapped-spandex construction. The result is exceptional support and durability...but the bulkiness leaves a lot of sheerness to be desired.

But then, support pantyhose are designed for comfort.

What was needed was a way of combining "comfort" with "good looks".

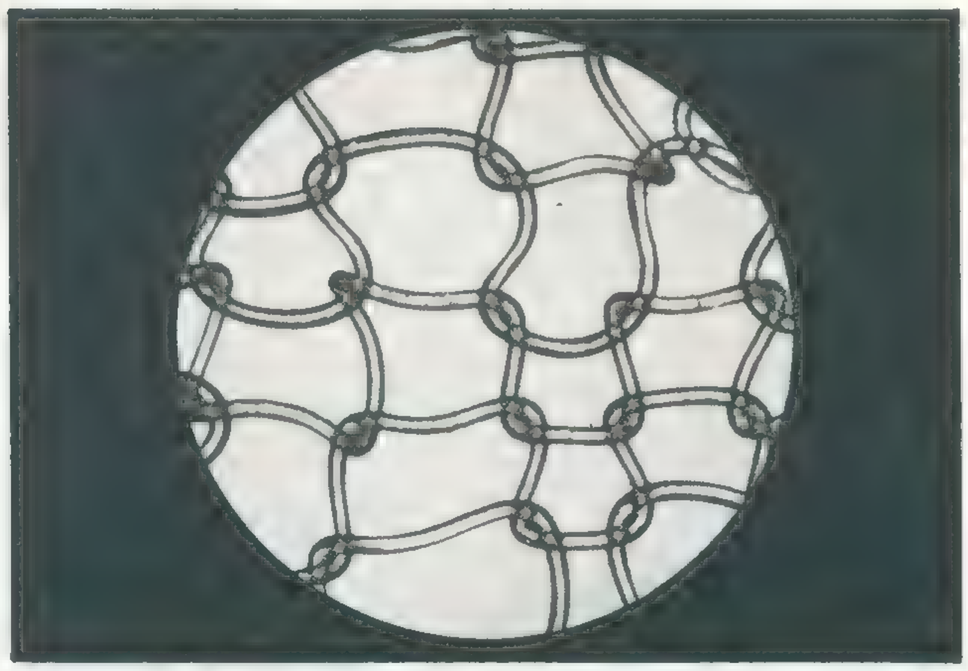
In short, a whole new discovery in fiber technology. And Monsanto did it!

It's called Monvelle.

Monvelle is one single fiber composed of both nylon (for good looks) and spandex (for comfort).

As a result Monvelle can now offer you the advantages of sheerness, strength, fit and durability *without* the bulkiness.

A close-up of pantyhose made from Monvelle looks like this:



Monvelle combines sheerness, strength, fit and durability without bulkiness.

Now you can get the best of both worlds... good looks and comfort...sheerness and durability...in one remarkable new fiber.

Try just one pair of pantyhose made from Monvelle and see if you don't become a convert to their comfortable good looks.

Then you'll understand why we call Monvelle the most exciting fiber discovery since nylon.



Comfortable good looks in one fiber.

You'll find pantyhose made from Monvelle in your favorite brands at your favorite stores.

Just check to be sure the fiber is Monvelle.

(P.S. By the way, pantyhose are just the beginning for Monvelle.)

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INTRODUCING — THE EAU DE JOY ATOMISEUR - AEROSOL
THERE IS ONLY ONE JOY... THE COSTLIEST PERFUME IN THE WORLD

An art-history student at Hunter College, Celia took time out for marriage and raising her daughter before she returned to designing: "I decided to work in silver because of my admiration for American Indian jewelry. It seemed to me the only well-designed silver jewelry available. I didn't want to copy them, but to upgrade the image of silver."

Don Kline Hats with dash



Don Kline got his award for leading the revival of the hat. His hats are a far cry from the little knit caps we've been pulling over our ears to keep warm in winter. They are hats with dash—like his little felt cloche turned up saucily on one side, or his medium brim with a fake turkey feather sweeping across the brim. "Fashion has changed; clothes are more serious—simple and more elegant. Women want hats to complete the look," he says. "I like them worn with a tilt. It's the tilt that makes them look new and exciting again."

Don, who is still under thirty, majored in dress design at New York's Fashion Institute of Technology. He then joined Emme where he worked on both accessories and hats.

When he set up his own business, Don hit the jackpot in the first season with a deftly draped little matte jersey turban that was discovered by Henri Bendel. Before long the word got around and Bill Blass asked Don to do hats for his fall collection. Bill was delighted with what he saw. So were Ralph Lauren, Calvin Klein, and Chester Weinberg when they too saw the Kline fall collection. Don Kline was well on the way to bringing the hat back. Don's hats for day are all casual, uncontrived, simple, and most are in felt. But for night he likes glamour—jeweled paisley scarves, lace cocktail caps with veils of stiffened lace.

(Continued on page 112)



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RHODE ISLAND
Cherry & Webb, All Stores
Jordan Marsh, Warwick Mall
McCarthy's, Woonsocket
Outlet Co., All Stores, Providence
SOUTH CAROLINA
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Hollywood Shop, Pierre
TENNESSEE
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Lovemans, Chattanooga
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TEXAS
Battelstein's, Houston
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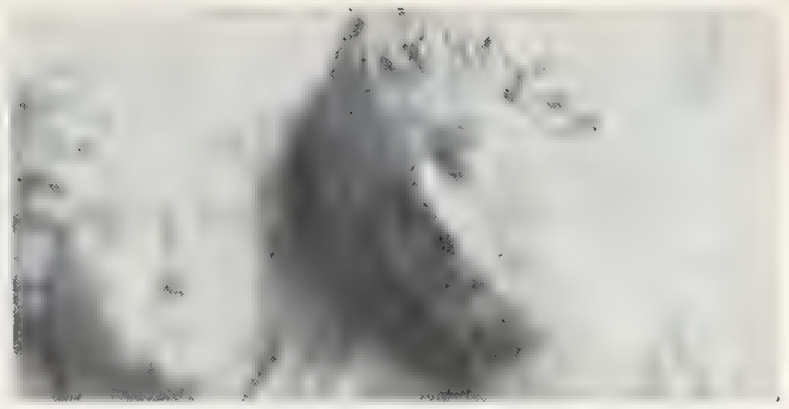
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The same boundless energy and enthusiasm for life that characterized the people of Ancient Greece is stunningly evident in Greece today. The vitality of the Greek people is demonstrated by the modern factories and new hotels both completed and still under construction. Coupled with this dynamism is a joy of life and its celebration. Metaxa is part of this celebration. Start with Ouzo, the dry, licorice-y aperitif in one of the family-owned taverns you find all over Greece. Finish with Metaxa brandy—the brandy that seems to have captured both the gold of the Greek sun and the sparkle of the Greek people. Metaxa brandy—available in Five Star, Seven Star and Grande Fine—and Ouzo can both be found at better liquor stores in the United States.



GREECE TODAY

Greece's creative heritage is displayed in the many small shops and boutiques that make shopping in Greece such a delight. See everything Greece has to offer...from the liqueurs to the distinctive fashions and luxurious furs...which you'll find on this and the following pages.

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GREECE TODAY

art forms with current interpretations

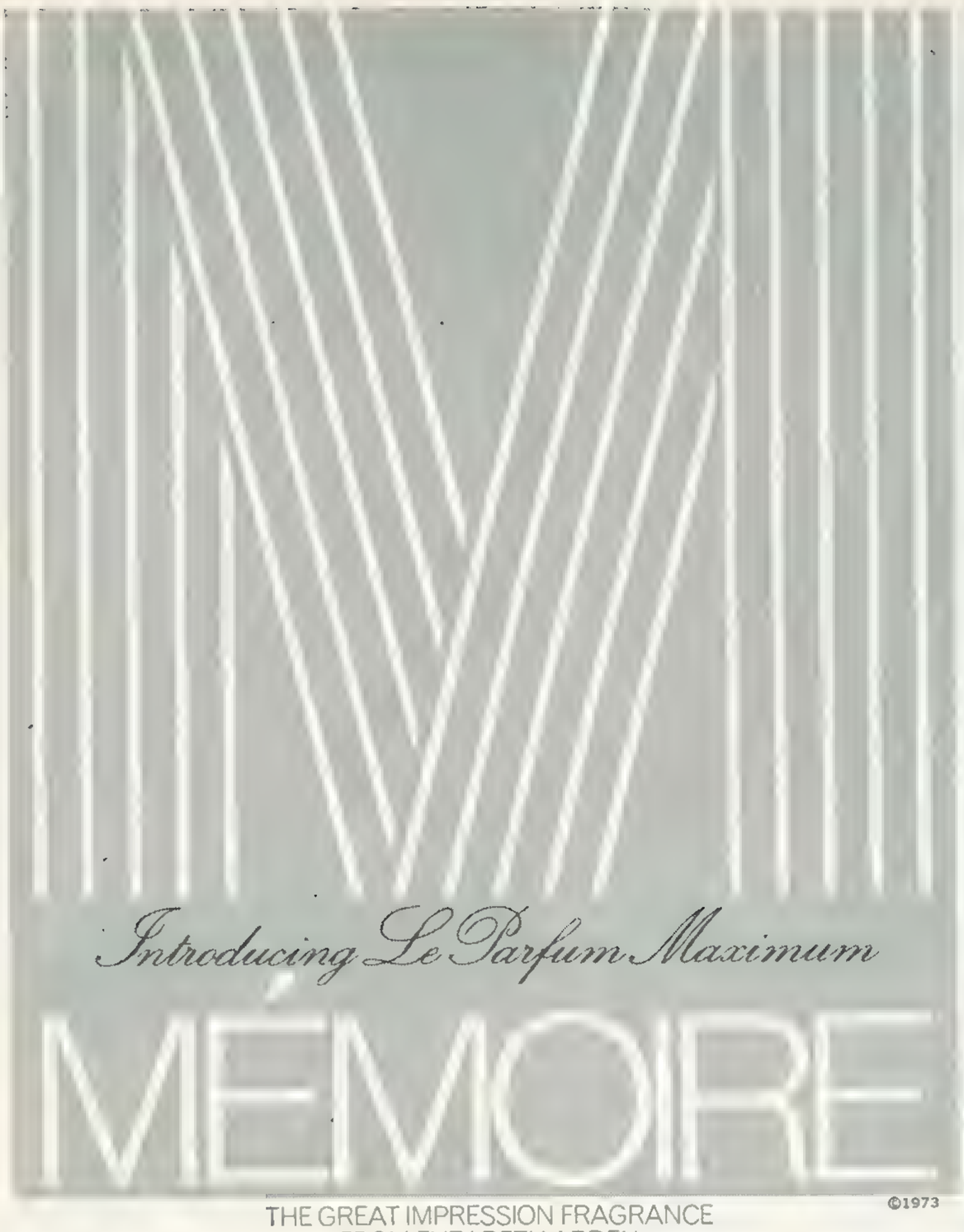
This page: Fine furs are synonymous with Greece and have been for over 500 years, thanks to the skills passed down from generation to generation. Especially world-renowned for their workmanship, are the duty-free towns of Kastoria and Siatista which produce both the processed skins and finished coats. These superb coats represent a recent renaissance of great fur design in Greece. For instance, this pale mink coat is an envied example of the quality you'll find in all Greek furs.

Above right: The fashion excitement is here—in the wool sweater-jacket by Chrispi Knits. Taking a longer line—a swagger tie—and a flash of diamonds, it is just one from a complete collection for sweaterdressing. Chrispi Knits, Coropi, Attica, Greece.

Below right: Tsirozidis' total sweater set-up for travelers in wool knit with the snap of giant dots on the sweater and great ease in the coordinated pants. One of many fashion finds at Tsirozidis Bros., P.O. Box 565, Athens, Greece.

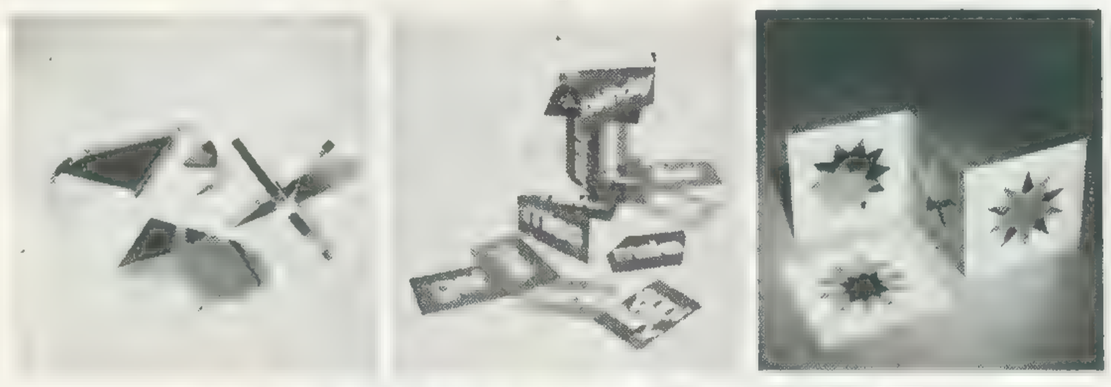



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 Continued from page 106

Michael Moraux "I avoid non-committal jewelry"



Michael Moraux received his Coty Award for the costume jewelry he designs right down to the size, shape, and color of a bead. "My motto is to avoid the non-committal," he says, "to do pieces with conviction. I try to give each piece a strong look—strong enough to bring the eye back a second time."

Michael has a dramatic sense of what can be dared with color. He mixes emerald green with malachite and he loves grey with mocha brown. One of his big successes for fall is the fine wire bangle in eight different metallic colors, designed to be worn by the dozens. But the most successful Moraux pieces are his distinctive necklaces of extraordinary glass beads.

Michael, a Cuban, trained at Havana's Academy of Fine Arts "just before Castro" and at New York's Pratt Institute. In 1970 he was teamed with his friend Peter Dubow to form Dubaux, Inc. Right now Michael is into a glamorous look. "Unisex is completely dead. Women want to look feminine again."

Joe Famolare "Shoemaker first, designer second"



Joe Famolare gets his award for designing kicky young shoes—high platforms, wedges, and clogs. Joe, whose family has been in shoe manufacturing for three generations, started his own company in 1969. Clogs were his first big success. "I was the first person to do an expensive clog," he says. "Wood was considered a cheap material. I decided to work it as a quality material, to make clogs that work. I'm a shoemaker first and a designer second." Joe expects his clogs to be as great a hit with factory workers as with teenagers. "You can drop anything on it."

Joe's new look in shoes is with the wedge or platform inside. "It gives the same heavy look but is more comfortable because it allows more freedom and flexibility." He believes the heavy look in shoes—particularly the wedge and crêpe sole—will continue to be top fashion, "because the look is so right with pants."

Judith Leiber No two bags identical



Judith Leiber won her award for her collection of evening bags with superbly crafted Art Deco designs. "I took the mood of Art Deco—the bold geometric patterns of the 'twenties and 'thirties, translated it for today," she says.

Judith's newest bag is the daytime-size clutch that she does for evening. No two bags are identical in color or pattern and each is a work of art. She likes the big clutch because it makes the design important. "Clothes are as soft and as close to the body as they were in the 'thirties, and I love the look of a slender woman clutching her bag to her body. It's so elegant."

Judith, who was born in Hungary, was the first woman to get master-craftsmen papers from the Leathercraft Guild of Hungary. Married to Gerson Leiber, a noted painter and printmaker, Judith opened her New York business ten years ago. ▽

A Fall Shape-Up Program for hair that's still feeling the effects of summer.

Fall is a season most women welcome with open arms and an open mind. Because fall means it's time to ring out the old and ring in the new. It's time to consider all your previous ideas about fashion a thing of the past. It's the beginning of a new era. The beginning of a new you.

The look of the fall of '73 is easy elegance. A return to the classic. Hair fashions are curlier, shorter and livelier. Hair that's dry, frizzy and lifeless from too much summer sun simply won't do. Here's how to get it in shape for fall.

Start by getting your hair cut. There's nothing more unattractive than thin, frizzy ends. But that doesn't mean you have to do something extreme. If you're still not quite ready for one of the new fall hair fashions, just get a scissor trim. It will do wonders for your hair. You see, when your hair is as thick at the ends as it is at the roots, it looks healthier. That's why trimming broken, dry ends, or razor-cut ends, will help smooth out some of the damage your hair suffered in last summer's sun.



Have your hair conditioned professionally. Your hair is like your skin. It has qualities of its own, and problems of its own. That's why different types of hair respond to different types of treatments. No one knows more about hair care than your salon, so don't try to do it yourself. Find out what they recommend. Your hair stylist may want to analyze your hair (hair analysis is a service Redken offers) before deciding which Redken products will do your hair the most good.

Don't undo the good your hair stylist does, by using the wrong products at home. Because your hair is primarily protein and acid-balanced, Redken products are protein based and naturally acid-balanced. Every product that comes out of our laboratories has been scientifically formulated to be compatible with the natural state of your hair. Every Redken product does something good for your hair. That's why stylists use Redken in their salons. And recommend it to their patrons for home use.

Here are some of the Redken products your hair stylist may suggest you include in your Fall Shape-Up Program:

Amino Pon Shampoo. The organic protein, acid-balanced formula that conditions as it cleans. For extra body and shine, the second lather may be left in your hair.

Amino Pon Firm Hold Hairspray. A new, unscented formula that holds firmly without stiffness. Shampoos out easily. Contains no gums or lacquers.

PHinal PHase Creme Rinse. Removes tangles and helps prevent split, broken ends. Restores radiance. Leaves your hair more manageable.

Climatress Moisturizing Creme Protein Conditioner. Brings dry, dull hair back to life by restoring the hair's natural moisture balance. Helps combat brittleness and frizziness.

P.P.T. "S-77." The acid-balanced protein reconditioner that works wonders on badly damaged hair. Helps revive and rebuild hair. Helps keep it in good condition.

If your salon doesn't carry Redken products, look for the Redken beauty mark in your telephone directory. You'll find it under Beauty Salons.

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The Scientific Approach to Hairdressing

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They're busy and successful
and, incidentally,
sometimes they wear wigs.
That's why we're delighted
to have you meet

The Big Wigs

Name: Nancy Guild Martin. *Home:* New York City.
Profession: Actress. Recently appeared in "Such Good Friends".
Hobbies: Swimming, riding, gardening, traveling. She is also on the Board of Memorial Sloan Kettering Cancer Center and works with the patients.
Her feelings about wigs: "Wigs are lifesavers. My husband and I go out frequently and with my acting, hospital work, three daughters, etc., I don't always have time for the hairdresser. Also I get bored with the same image and wigs give me a variety of looks."
Her favorite wig: This one by Orientations with the Elura® mark of quality.



Name: Bonnie Tiburzi. *Home:* New York City.
Profession: The first woman pilot for a major commercial airline.
Hobbies: Tennis and bike riding.
Her feelings about wigs: "Wigs are perfect for my job. I don't like fixing my own hair. Yet when I walk out of the cockpit back into the cabin, I want to look good for the passengers. A wig can be very flattering and look good even beneath my airline cap."
Her favorite wig: This one by Kenneth with the Elura® mark of quality.

Name: Anita Tiburzi. *Home:* New York City.
Profession: Director of Specialized Investment Programs for women at L. M. Rosenthal and Company, Inc.
Hobbies: Riding, giving dinner parties, collecting old Cartier boxes.
Her feelings about wigs: "Wigs look so natural today and that's great because I like to be out doing things, not fussing with my hair. Also, hair reacts differently in different climates so wigs eliminate those problems, too."
Her favorite wig: This one by North American Fashions with the Elura© mark of quality.

©Monsanto trademark for approved wigs and hairpieces of its modacrylic fiber.



This hangtag tells you you're getting an Elura® wig.

VOGUE

MOVIES by Rosalyn Drexler

Acting Takes All Kinds

Three terrific men, Jacques Tati, George C. Scott, Rip Torn

Playtime. "Don't you know that appearance is everything and style is a way of living?" says a character in one of my plays, a motto that might well apply to the movies of Jacques Tati. His surface display, the way his imagination chooses to live publicly (from one movie to the next) suggests that the journey has no goal other than to inhabit our modern time as innocently as possible. Mr. Tati is a baby-man: he has no power to outwit society in its many treacherous guises. Precisely because he is so innocent, so non-judgmental, he can go into any situation (fools rush in where brave men fear to tread) and come out unscathed. Other comedians have done this: Chaplin, Keaton, etc., but what makes Tati an artist of *our* (italics mine) generation, what separates him from those other great comedians is his passivity when confronted with the relentless march of progress. He is the man lost in life's revolving door who no longer gets dizzy or tries to leave, but who treads his small circle uncomplainingly.

Jacques Tati enters a building with glass walls, he doesn't know whether he is in or out; he looks for the man he has an appointment with, only to become lost in narrow aisles of ordered sameness—even the people look the same and do the same things. The ordinary world of an airline terminal becomes very strange indeed as sounds and people are choreographed as if by chance, to achieve something like *Musique concrète:* tourists are herded on and off escalators, pretty girl guides swivel their hips as if that action were a military maneuver, and nuns sweep the marble floors with their habits as soundlessly as toy mice.

Tati is no false prophet. He is not a prophet at all; he exists like all of us within an irresistible net of circumstance. There is no plot to speak of, no beginning, middle, or end . . . unless one accepts the fact that to begin is to begin; *Playtime* begins in the morning, takes us through the afternoon, and ends in the evening.

Tati is one of life's decoys, but the real birds won't be fooled; they don't even notice him. His feathers are stuck on all wrong, and he can't float. His awkwardness seems to be an apology for having any body at all, although, Mr. Tati's body is his special character as much as Chaplin's tramp, Keaton's stony face, Groucho's moustache, cigar, and peculiar bent-kneed walk. In *Playtime* inanimate objects insist on having a life of their own: cushions breathe, shoes make rubbery crunching sounds . . . it is the Tati fanfare; *Things* announce Tati wherever he goes; he is never free of their surveillance, or signals.

One of the funniest scenes I've ever seen in any movie takes place when Tati wanders into a new restaurant on opening night . . . pieces of floor stick to a dancer's feet; the ceiling falls down; a glass door breaks, but the doorman ingeniously retains the big brass doorknob and continues to open and close an illusion of a door. This film is still ahead of its time; it was made in 1968 and only recently released. *Playtime* may be a masterwork and should be seen by those who are willing to be entertained in a most original manner.

Oklahoma Crude. George C. Scott has the most talented paunch in town. It hangs there in its dirty cotton underwear, a treasure trove of rumbling invention. It is shadowed only by that bony, bulbous tipped canopy re- (Continued on page 128)

The leading manufacturer of the pill would like every woman to know about another kind of birth control.

If the same method of contraception were right for everyone, Ortho would make nothing but the pill. But some women can't take it. Some don't want to. And some have to go off it occasionally.

For you, we'd like to recommend Conceptrol* Birth Control Cream. We make that too. It's clean, light and easy. The nice contraceptive you can buy without a prescription.

And while no method of contraception is foolproof, Conceptrol is highly effective. Research studies conducted in 6 separate centers indicated that when used regularly by 100 women for one year only 2.1 became pregnant. Even when used irregularly, only an additional 3.5 became pregnant. If no protection were used, it is estimated that 60 to 80 out of each 100 women would have become pregnant.

Each pre-filled Conceptrol applicator supplies the correct amount of Nonoxynol 9,* an ingredient that's gentle to you—but medically proven to be an effective spermicide.

Conceptrol is uncomplicated. There's nothing to wear, nothing to remove and no douching. And you can use it up to an hour before, so there's no interruption.

Nice, easy Conceptrol. Another kind of birth control.

NOW BIRTH CONTROL IS AS EASY AS THE TAMPON.



Ortho

Conceptrol, from ORTHO,
The world's largest laboratories devoted to family planning research.
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FOUNTAIN OF BEAUTY

Create a glowing complexion with *Ilona of Hungary*™ cosmetics made with nature's magic mineral water from Budapest.

By Susanne Kelly, Special Writer.



Scientists, doctors and nutrition experts have emphasized and iterated for years that dry or dehydrated skin cannot be significantly improved by externally applying a moisturizer. Once **natural body moisture** escapes, the moisturizer cannot effectively penetrate the paper-thin outer layer of human skin. These authorities also agree that **magnesium** is an important mineral in the human body. It is a scientific and medical fact that it is impossible to maintain moisture balance in the skin when the proper amount of megnesium is lacking. Without sufficient amount of magnesium, skin cells will shrink in size, weaken and allow natural moisture to leak out. As the cells shrink, little river-like channels develop under the skin's surface layer. The unavoidable formation of wrinkles starts. Sun, wind and other weather elements hasten the drying process. It is not unusual for early wrinkles to develop in a person at about 25 years of age. By age 35, if unchecked, deep wrinkles can be clearly visible.

MAGNESIUM, THE MAGIC MINERAL.

If you ever have the chance to visit lovely Budapest in Hungary, take it. You will be enchanted, not only by the charm of the city, but by the astonishing beauty of its women. Hungarian women have always been famous for their beauty. Women in Budapest, even the elderly, seldom develop wrinkles. What is their secret? Have they discovered some fountain of beauty whose waters preserve the pristine quality of their wrinkle-free skin? History records that Hungarian women were always well known for their skin care knowledge. 100 years ago when **Empress Elizabeth of Austria** wanted to improve her complexion, she dispatched her secretary to Budapest for help. Reputed to be the most regal beauty of her time, the Empress did not want to miss out on what the Hungarian beauty experts had to offer. They responded by supplying her with cosmetics and a special mineral water at regular intervals.

What are the secrets of these unquestionably wrinkle-free beauties?

In researching possible causes, scientists discovered an unusual combination of natural minerals and a high magnesium content in t the water of the area. Repeated testing proved the soil in a 25 mile radius around Budapest is heavily loaded with these important minerals and magnesium. And the water was found to contain much of the same vital components which make up healthy human skin cells. The discovery of the precious, natural mineral and magnesium-rich water from Budapester soil led to its use in a variety of ways. Special bathing houses were erected in Budapest. By the turn of the 20th century these bathing houses became the mecca of the upper class from all over the world. (Evidence is well documented in encyclopedias.) Cosmetic manufacturers and skin care experts utilize the water in skin care and beauty products preparations. Residents and visitors in the Hungarian capitol city drink it as a special table water. And, of course, they bathe in it.

To find out more about these special Hungarian beauty rituals, I visited ILONA OF HUNGARY, a famous beauty expert who maintains a successful and busy European Skin Care Salon in Denver, Colorado.

FLAWLESS COMPLEXION.

Seeing Ilona's ivory-like, flawless complexion made me realize on first sight that she really knows the secret to a radiant skin. According to Ilona, complexion care, or facials as we refer to them in America, originated in Hungary centuries ago as a special service to Royalties. Hungarians place great emphasis on proper skin maintenance. It is the proper care, or lack of, during the growing years and all through life which will result in either a radiant or a problem skin condition. The calls for Ilona's services in Denver are so demanding that she has had to accept more and more evening appointments to accommodate her growing and ever expanding clientele. Her clients include men and women of varying ages, celebrities, doctors and their families, **housewives and teenagers.** They come from all over the United States. Those who cannot visit the salon order her cosmetics by mail.

SHE DOESN'T PROMISE MIRACLES — SHE DELIVERS RESULTS!

People with dry skin, oily skin, large pores, blemishes, wrinkles and other annoying skin problems have at long last found great help and relief by following Ilona's unique skin care methods. Those who suffered for years, trying everything from "Anti-biotics" to "Miracle products," are now happy after turning to Ilona. Her remarkable methods work for every type of skin, even sensitive ones, without resorting to diets or the use of medications. They work for teenagers, young adults, older persons, all maturing ages.

"And I don't have a moisturizer in my cosmetic line at all," Ilona started to explain.

DON'T USE MOISTURIZERS ON DRY SKIN!

Knowing that practically every cosmetic manufacturer in America offers various moisturizers for dry skin, Ilona's statement that she does not use moisturizers shocked me at first.

She explained "Your family doctor will confirm how important it is to have a proper amount of magnesium in the skin cells. It is a scientific fact that magnesium is the magic mineral which prevents wrinkles from forming. I point to the women in Budapest as a classic proof of that fact. An insufficient amount of magnesium causes skin cells to debilitate. As they weaken, they shrink in size and let the natural body moisture leak out, leaving the skin dry, wrinkled and old-looking. It may not be a feminine comparison, but skin cells leaking out moisture is like a car tire leaking out air. If unattended, both can lead to problems.

"It is therefore not only a logical approach but a scientific one to preserve the natural moisture your own body produces. When it comes to skin care, 'Prevention is better than cure'."

"If external applying a moisture would do wonders, people living in a humid climate, or fishermen working under the most humid conditions, would have beautiful complexions. But they don't! The fact remains: people have problems with dry skin whether they live in a dry or in a humid climate. True, you can soften the skin temporarily with a moisturizer, but it soon evaporates, leaving the skin, in many cases, tighter than it was before."

FIRST TIME IN AMERICA!

Ilona continued, "My protection creams and lotions, used with other complexion care products, help prevent the escape of natural moisture from the skin. They also protect the skin against weather extremes, dirt and pollutants in the air of which we have plenty. Should the skin still require moisture replenishment or lubrication it can be done more successfully with my special night creams. I also want to emphasize that my cosmetics, unlike others, are not prepared with regular tap water which has been treated with various chemicals. I import this very special mineral and magnesium-rich water nature gave us directly from Budapest to make my cosmetics. **It is the first time in America,** if not in the world, that cosmetics made with this special water are available outside of Hungary."

CLIMATE AFFECTS SKIN CARE.

Climate is also an important factor in Ilona's skin care program. She doesn't believe in "all-purpose" cosmetics. She is the only cosmetic manufacturer in America who takes into consideration the country's varying climatic conditions when offering her skin care products.

"After all," she added, "even lawns require different care in humid climates as opposed to dry climates." Accordingly, when inquiries are mailed to her, Ilona sends out a convenient chart showing the average percentage of humidity in that particular area which enables the client to choose the proper cosmetics from her most comprehensive product line.

SKIN CARE WITH PHENOMENAL SUCCESS!

Over two thousand people came to Ilona for help and letters pour in daily with request for her cosmetics by mail and praises about the results. Here are a few excerpts from letters on her files:

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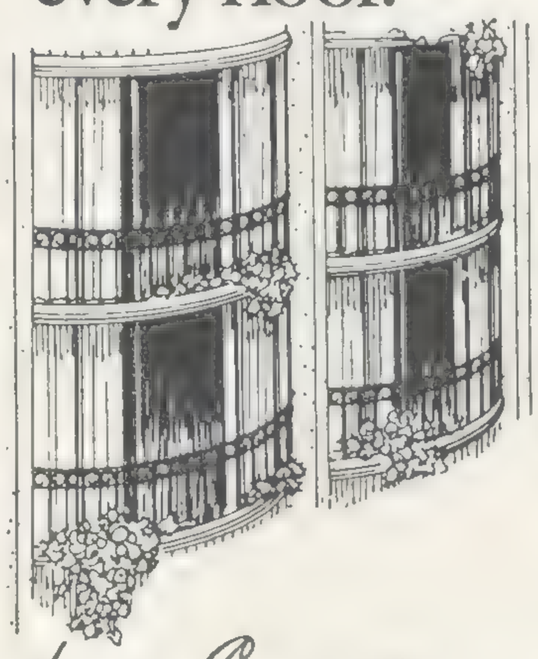
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BOOKS by Allene Talmey

Passion and fair play

From Lillian Hellman, Jimmy Breslin, Rex Stout—plus an art-digs exposé

★★★★**Pentimento: A Book of Portraits** by Lillian Hellman (Little, Brown). This short wonderful book of stories out of Lillian Hellman's life has a grip like Elmer's Glue-All. They crunch. Her details are simple: "When it was all over, Styrie was found clinging to a fire escape with his right hand because his left hand was lying on the ground." Through the book wander her mother and father, her aunts and uncles and cousins, and, beyond all, Dashiel Hammett whom she loved and fought with and lived with and whose death is a lasting misery. Lillian Hellman with her ridged face that looks as though a piece of an Alp had been knocked off is a luminous writer, the pleats of her characters pressed in with a hot iron. Her mother said that Lillian was considered "the sweetest smelling baby in New Orleans."

★★★**World Without End, Amen** by Jimmy Breslin (Viking). First, this is not a comic book. It is a resilient, fermenting novel that clarifies the present miserable war in Ulster between the Protestants and Catholics in much the same way as Dickens's *A Tale of Two Cities* in 1859 vivified the French Revolution for non-history lovers. Breslin uses for his linchpin a harassing New York cop, Catholic with Irish forebears, who sees himself as isolated from the hostile minorities around him—Blacks and Puerto Ricans—and put out in the swamp of the Bow-and-Arrow Squad (not allowed guns) of police disgrace. To search for his father, the cop goes to Belfast and Derry and becomes one with the Catholic minority, an unexpected position for him. Breslin swings at New York cops; political "survahval" with a Southern, rightist, Wallace tinge; Ulster Protestants setting fire to Catholic hovels; Catholic gunmen and kids trading shots with British soldiers who also lob cans of gas. In this mean, uneven fight, Breslin's story is a hard fist in the mouth.

★★★**The Nero Wolfe Cookbook** by Rex Stout & the Editors of The Viking Press (Viking). This is a book to read as well as to use with only this stricture: remember that Nero Wolfe, the master detective, was built like a peanut-fed hog. I liked reading the text and the recipes for "Roast Duck Mr. Richards" with a quarter of a cup of warm Cognac poured on at the last minute; Buttermilk Biscuits; Sorrel Soup; Danish Pork Pancake; and Tomato Tarts. Some of the recipes were tried out two or three times by the late Sheila Hibben who was as good in her way as Wolfe and a sky mile above John L. Hess, food editor of *The New York Times* who took a poke at Fritz Brenner, Wolfe's man in the kitchen. This is no factory-pound cake, made with a scant pound of margarine, almost a pound of flour, a couple of cups of sugar, some eggs, and a heap of artificial flavorings. This is the real cake.

★★★★**The Plundered Past** by Karl E. Meyer (Atheneum). An arresting, skillful, impassioned book. *The Plundered Past* deals with the moral scruples of a variety of people who range from crooks to fences disguised as scholars, collectors, art dealers, but includes great conservators, eccentrics, and ethical curators. One of the sharpest sections deals with the controversy begun by Thomas Bruce, 7th Earl of Elgin who took by Turkish permission the sculptures from the Parthenon in Athens and sent them to London where they now rest in the British Museum. That *affaire* leads Meyer to the question of who owns the past and to its corollary, who can best preserve past art. His book is like an archaeological dig, revealing more and deeper layers of profiteering among those in the art game. ▽

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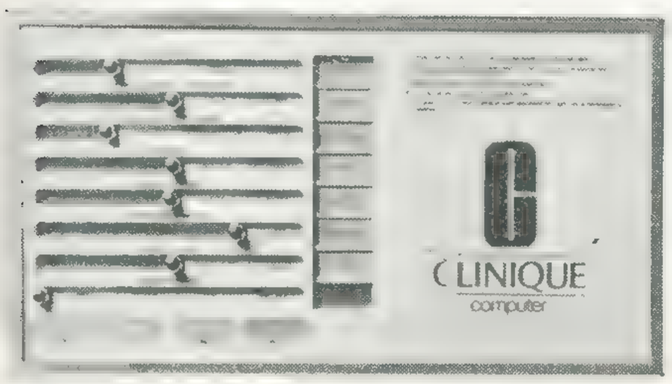
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Circa 1790. (Right). We give Louis XVI credit for this imposing lamp reminiscent of designs popular during his reign. It combines ebon and ormolu finish, with imported, hand-polished faceted crystal. Standing 37½″ at about $129, it speaks eloquently of Stiffel's regard for history.

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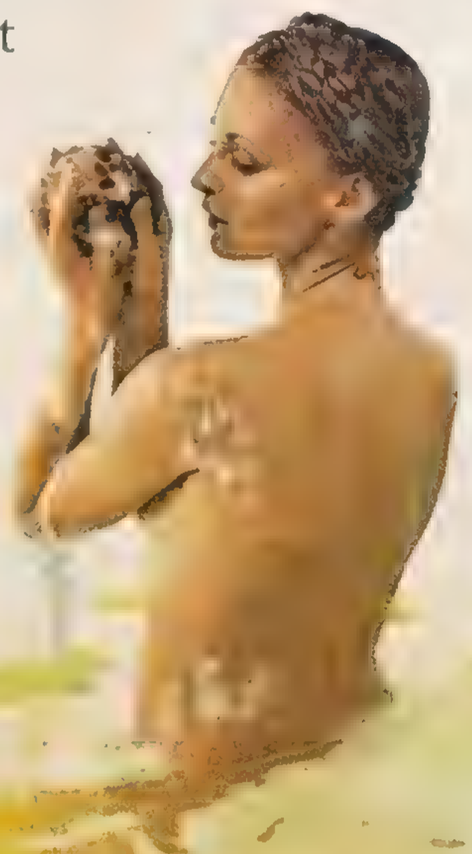
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Will Success Spoil The Algarve?

On Portugal's sun strip, pop-up hotels and newly minted casinos bring the life of luxe to the beaches, but they hardly interrupt the landscape with its history-layered towns, picture-card hills

Will success spoil the Algarve, the one-hundred-mile span of Portugal's cliff-garden southern coast along the blueberry-blue sea? In the foreseeable future, no. There is no real coastal road. Lanes marked by illustrated signposts lead to fishing villages on the Atlantic. At the turn of a cobbled village street—as if a door had swung open—you stumble upon enclaves of young, comfortable resorts built on gnarled cliffs above toast-colored beaches the size of deserts.

With its bittersweet smell of oleanders, the air of the Algarve is dry—like an Arizona-by-the-sea. Shielded from the north by the lilac-tinted mass of the Monchique Mountains, it faces and mirrors Morocco to the southeast. It's a



Signposts for all languages

tender, unpretentious land with a feeling of isolation.

The key that unlocks the Algarve for most people is the airport and provincial capital city of Faro, a thirty-five-minute flight from Lisbon. (On Mondays, from November through March, Faro is an effortless overnight flight from New York.)

At Vila Real de Santo António, the frontier to Spain, forests of pines smell of sun, and the flat, muslin-white beach curved like a scimitar goes on for miles. Rooted



Algarve: Portugal's tip (shaded) centered by Faro

in sand, the new Monte Gordo casino, being built as round as a chip, will open early next year, about the same time that the almonds blossom soft as snowfields.

Tavira is a gem of a town. Noble, balconied houses edge the quiet Gilão River, green and barely moving under an arched Roman bridge. Church domes, tiled roofs, and a square clock tower cluster together. A flock of children straggling after the aproned woman who unlocks the green door to the seventeenth-century Carmo Church magnifies the scale of the gilded altar. Right now, Tavira remains bypassed by progress.

The Algarve scene goes on: The two-wheeler cart drawn by a mule wearing a six-inch-tall feathered yoke giving it a sort of unicorn look. The women in black shaded by black umbrellas wearing black hats over black kerchiefs. The many-patterned outfits of the gypsies in long skirts dragging on the ground. Fishing nets drape the shores. Fleets of fishing boats layered with paint fill the harbors in the day and, at sunset, like an armada, put out to sea.

Among the five "grand hotels," the first in geographical sequence going west from Faro is the Hotel Dona Filipa at Vale do Lobo at Almancil. Special lure is its championship golf course overlooking the sea, designed in rolling hills of umbrella pines and mimosa which in the Algarve blooms twice a year. The quiet Dona Filipa bedrooms with dark woods, printed cottons, and mosaic-tiled bathrooms contrast with extravagant public rooms —Gothic bar, latticed teakwood ceiling in the dining room, Chinese cardroom—fanning out from a Moorish-tiled patio. Naturally, a pool above the beach, tennis.

In the middle of the Algarve is the Vilamoura Casino quickly identified by its flagpoles. Scheduled to open early in 1974, it's shaping up nicely; for starters, in the bars, restaurant, and gaming rooms, *azulejos*-blue carpeting.

At Vilamoura, the whopping community going up in stages, the golf course—all the eighteen-hole fair- (Continued on page 126)


A village house, built to stay cool



To Cissy Wood whose crushed velvet pant suit was appropriately named.

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TRAVEL Continued from page 124

Portugal's Algarve: "A street swings open like a door to young comfortable resorts viewing their beaches from gnarled cliffs"

ways partitioned by pines—is already in play. In business, too, the wood-paneled clubhouse with an excellent restaurant; a white motel circling a pool; and, in a stone hut, a gallery with contemporary Portuguese art.

Deep in the woods of eucalyptus, there are the stables with a remarkable riding master, Senhor Fernando, who has the young riding bareback and backwards after a couple of lessons. Close-by, Etalagem da Cegonha, a restaurant in an old house is so romantic that food comes second.

Among the "grand hotels" on beaches—all have pools—the startlingly modern Hotel da Balaia near Albufeira on a long beach is ideal for families. The opulent Hotel Algarve at Praia da Rocha, standing on cliffs sculptured by the sea, provides big-city comforts and has the best boutiques on the coast. The Hotel Alvor Praia on a crest above the "Beach of the Three Brothers" (the one shown on picture cards—sand, huge boulders rising in peacock-blue sea) is as it should be, a cheerful beach resort. Rooms with deep balconies for total sunbaths; a new wing opening next year promises an elevator to whisk guests to the beach, about one hundred steps below.

The Penina Golf Hotel at Montes do Alvor, a golfer's paradise with a pro shop right in the hotel, attracts nonplayers as well as flocks of birds. It faces miles of dewy greens and a super-sized Olympic pool. Beautifully run, the Penina has linen sheets on spool beds, flowers in the rooms, laundry returned on wicker trays. The grill room, leathery as a man's club, gets top marks for both food and service.

The Alvor Casino—walking distance from the Penina, and not more than fifteen minutes by car from the Algarve and Alvor Praia hotels—is already spinning.

Intentionally inconspicuous from the outside, inside the Casino has the works: slot machines with the familiar fruits and bell sounds, blackjack, baccarat, craps, roulette, restaurant, entertainment, dancing, and bars.

Near Armação de Pêra, Vilalara, a colony of apartments and villas in freckled rocks hugging the sea, is low-keyed, with privacy and unregimented living. Swimming is in saltwater pools or secret coves with only seagulls wheeling overhead. Drinks in the new plaid bar that doubles as discothèque, meals in the restaurant now made larger. But some enjoy being recluses in the handsome apartments with terraces used as outdoor living rooms, making morning coffee in their kitchens and having meals brought in. (Bliss either way.)

At cafés—and don't miss sitting at one—the things easy to order because of the language are Luzo, bottled water; Sagres, good local beer; Sumol, brand name of fruity drinks; coffee.

Even people with no sense of direction can't get lost in the towns: signposts listing everything from monuments to restaurants point the way.

In Portimão, follow the sign to O Pai Paulo, a new French bistro that has caught on so fast, now one must reserve. Monsieur Paul, a wiry Frenchman who came to the Algarve from The Savoy in London, cooks and serves. His placid, pretty wife greets and seats the three dozen guests—and no more at a time—and a young, anonymous Portuguese does the rest. Unbeatable: Salade Niçoise with local ingredients; turbot with fennel flambé with Pernod.

Note: During the off-season, November through February (the Algarve admits to no winter), two persons should count on about $25 to $30 for bed and Continental breakfast. Travelers who enjoy sampling the local food, which is tops, should state clearly, when they sign in at hotels, that they wish only "bed and breakfast"—otherwise they may be billed for meals not eaten. ▽

For more information on Portugal's Algarve, write Vogue Travel Departmnt A, P.O. Box 33741, Grand Central Station, New York, New York 10017.



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MOVIES (Continued from page 116)

"George C. Scott has the most talented paunch in town"

fully called a nose. Mr. Scott's back is expressive, too; his side view, a silhouette of acting history; his walk, a mixture of the hero's shambling roll and the coward's run for cover. When he speaks, it is close to a growl (his throat is paved with gravel and gut rot). Put him all together and we have a brilliant sexy actor (no matter what Ms. Maria Schneider says about men over forty).

In *Oklahoma Crude* Scott plays the romantic lead to Faye Dunqway (who has practically no nose at all . . . not that it inhibits her acting style at all). Faye Dunaway can act the bejesus out of a tough, alienated ("I don't like men. And I don't like women. I'd like to be a third sex"), young woman who is determined to hold on to her oil well which may or may not come in. During the movie she refuses to sign away her rights and is brutally beaten by at least five company men in slickers and bowler hats (the Establishment again) with blackjacks until she is left face down in a deepening mud puddle. Helping her hang onto her derrick is an errant father, who departed after she was born but who reappears somehow, and the man he hires, Mase (George C. Scott). Tough as Lena (Faye Dunaway) is, and in spite of all the female-liberation jargon cleverly written into the script, Lena is finally "saved" and gentled into her "real" female nature by the love of a good man (Mase), just like in all those old Kate Hepburn flicks. This film is interesting for its reversal of roles; tough woman, weak man, and for its earthy dialogue. Also Ms. Dunaway models a pair of long johns with a neat trap door that remains up for the duration of the show.

Payday. Rip Torn can have the meanest, deadest eyes I've ever looked into from the middle of the house. In *Payday* he plays a man out of touch with everything but his itinerary. Rip is a Country-Western musician singer who drinks, drugs, and screws like it was going out of style. He drives himself so hard that he actually drives himself right off the road. He expects his road manager to work interference for him all along the way no matter what, from arranging an appearance at a Johnny Cash concert to fixing a murder rap. Everybody works for *him*, *he* uses *them*. Mr. Torn puts in such an authentic performance, he sings like a cornball dream, that if he weren't acting the part he would no doubt be successful as a performing singer, with hordes of male and female groupies relieving the pressures of his stardom. *Payday* is a real good movie, with an excellent script; Rip Torn's bravura performance deserves an Oscar. ▽

ART (Continued from page 75)

Japanese art. The Japanese, for their part, are madly buying up contemporary American art now that the relationship of the yen to the dollar gives them an enormous advantage.

Magnificent Miro

Yet another retrospective by one of the last surviving members of the vanguard of modernism, Juan Miró, is coming to New York. Last year it was The Solomon R. Guggenheim Museum, this time it is **The Museum of Modern Art** celebrating Miró's eightieth birthday, with paintings, sculptures, drawings, and collages (including promised gifts) from the Museum's own collection. The showstopper is the seminal **Surrealist** work "The Birth of the World," a 1925 precursor of Abstract Expressionism's painterly automatism, acquired by the Museum last year. Miró is giving his own **birthday presents** in the form of donations of works to the Modern, a faithful supporter of his work since 1930. The public should not be surprised at the number of retrospectives we have seen recently. During the first decade of the century, major retrospectives of the great post-Impressionists dominated the scene, as artists prepared for the radical new styles of **Fauvism** and **Cubism.** If the 'seventies seem slow and retrospective, we ought to keep in mind that a period of innovation is always preceded by a time of analysis and assimilation. Who knows if there isn't a young Matisse or Picasso in the crowd studiously taking notes on the achievements of the greats? ▽

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2. Or, create the perfect parfait with luscious layers of Iced Mint in three tones. The lightest shade goes all over lid, then rounds the outer corner and continues under the eye a bit. Line the lid crease with the deepest shade. Finish with a thin line in the medium shade close to both upper and lower lashes. Plus, a dab in the inner corner of the eye.

3. Or, try a Western sky at sunset with Smoky Blue, Pink and Smoky Violet. Apply Pink all over lid, up to brow line, outward to temples. Starting at lid crease, sweep an arch of Smoky Blue half way up to brow. Contour the crease with Smoky Violet and then extend the color out and around corners of the eye and under lower lashes.



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Toe-To-Toe™

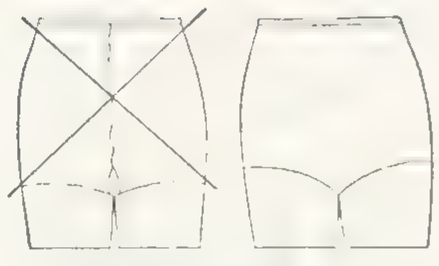
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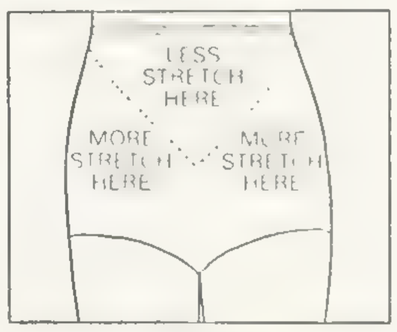
How did we do it?

By knitting from one toe to the other, non-stop. That eliminated all the pieces that made up the panty area of regular pantyhose. And that means no seams to hamper a great fit.

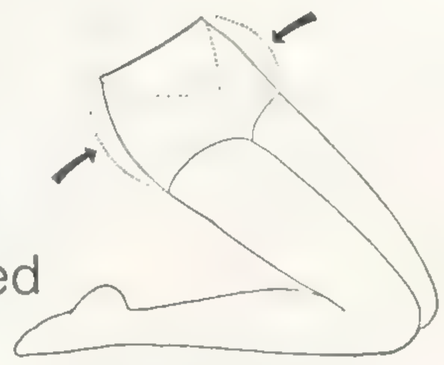


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FIT



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Finally, fashion. Wear clingy knits or whatever. Toe-To-Toe has an invisible smoothness of line as well as a high-rise cut to the legs. All in flesh tones and fashionable colors.



STREEEEEEEETCH

Look for Toe-To-Toe in the hosiery departments of fine stores everywhere. It's an idea that wears well.

Berkshire International
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A company of VF corporation



JOLEN CREME BLEACH

Marvelously safe cosmetic to quickly lighten excess hair on the face, arms and legs. JCB turns dark hair pale blond to blend with your own skin tones. Try it now!

JCB is available at $2 and $5 at fine cosmetic counters in the U.S. and Canada or write Jolen Creme Bleach Dept. V10, Fairfield, Conn.

TO HAVE AND TO HOLD
ST. THOMAS

Shimmering crinkle patent—fitted to a brilliant brass frame.
Slim—yet nooks for all your treasures.
With every detail fussed to perfection by hand.
Only St. Thomas would lavish such loving precision.



CLASSIQUE. CRINKLE PATENT LEATHER IN RED, COGNAC, NAVY, WHITE, BLACK $12.00. OTHERS FROM $11.00 TO $24.00
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B. Altman, N.Y.; Broadway Dept. Stores, L.A.; Harzfeld's, K.C.; Sibley's, Roch., N.Y.

Help for Hair

October is the month to repair summer sun-and-salt-water damage to hair. Here's how and where to have it restored to glorious, luxurious life.

The 350 **Glemby-Now** salons, (known across the country under such names as Cutaway, Hair Now, Canned Ego, Hairworks, and Shear Heaven) are holding free classes in hair care this month. In each class, a hairdresser will show women how to shampoo and blow-dry hair, discussing personal problems as they go. "It's not just sun and sea that cause hair problems but also the everyday pollution and smog," say John and Suzanne Chadwick, fashion directors of the salons. "We want to show women how to keep their hair in top condition between visits to the hairdressers."



La Coupe—even TV *under the dryer*

An extra treat at some of the Glemby-Now salons is the new **Skin Treatment Spa.** In the seven-stage treatment, which is done by smooth, noiseless machines from Western Germany, the skin is first cleansed and stimulated. Then products specifically designed to treat acne, oily skin, skin lacking moisture, and mature skin are worked into it. The treatment softens the skin, unclogs pores, and clears irritations.

In New York City, many salons put emphasis on preventive hair care. At **La Coupe** on Madison Avenue, Charles Booth and partner Peter Green keep on file treatment records for every client's hair. They measure strength and elasticity of hair on a microgram scale to determine problems and use Redken organic shampoos and treatments to correct acid-alkali balance in over-processed, dry, or damaged hair.

Paul Mitchell's Super Hair salon, 52 East 58th Street, is brilliantly decorated bright orange and aluminum with heat lamps above the chairs. The lamps not only dry hair but stimulate circulation for a healthy scalp.

Olive oil is used for treatments at **Louis Guy D**'s salon, 41 East 57th Street. Louis applies the oil to the hair about three inches away from the scalp and lets it soak in for half an hour under a heating cap before shampooing.

Pierre Michel, 16 West 57th Street, is introducing Instant Plus, a new hair conditioner from France. Applied to the hair ten minutes before setting or drying, the conditioner aims to protect hair from atmospheric pollutants, heat, and sun as well as to give body, hold sets, and regenerate dry and damaged hair.

Pierre Michel was the first salon to introduce the René Furterer line of organic hair products from France. The products include treatments for all types of hair problems such as a mud pack for oily scalp. The line has been so successful that the salon now has a mail-order service. Clients answer twenty questions about the condition of their hair and send two hairs for analysis under a microscope before treatment products are forwarded to them.

In Beverly Hills, **Dusty Fleming,** whose salon is right opposite Le Bistro, uses household products to treat hair. For dandruff, he mixes thirty aspirin tablets with one ounce of shampoo into a paste and massages it into hair and scalp. For damaged hair, he blends a tablespoon of wheatgerm oil and two ounces of condensed milk, rubs it into the hair, and leaves it on to soak for thirty minutes. ▽

...and suddenly nothing is the same*



* From "She Touched Me" used by permission

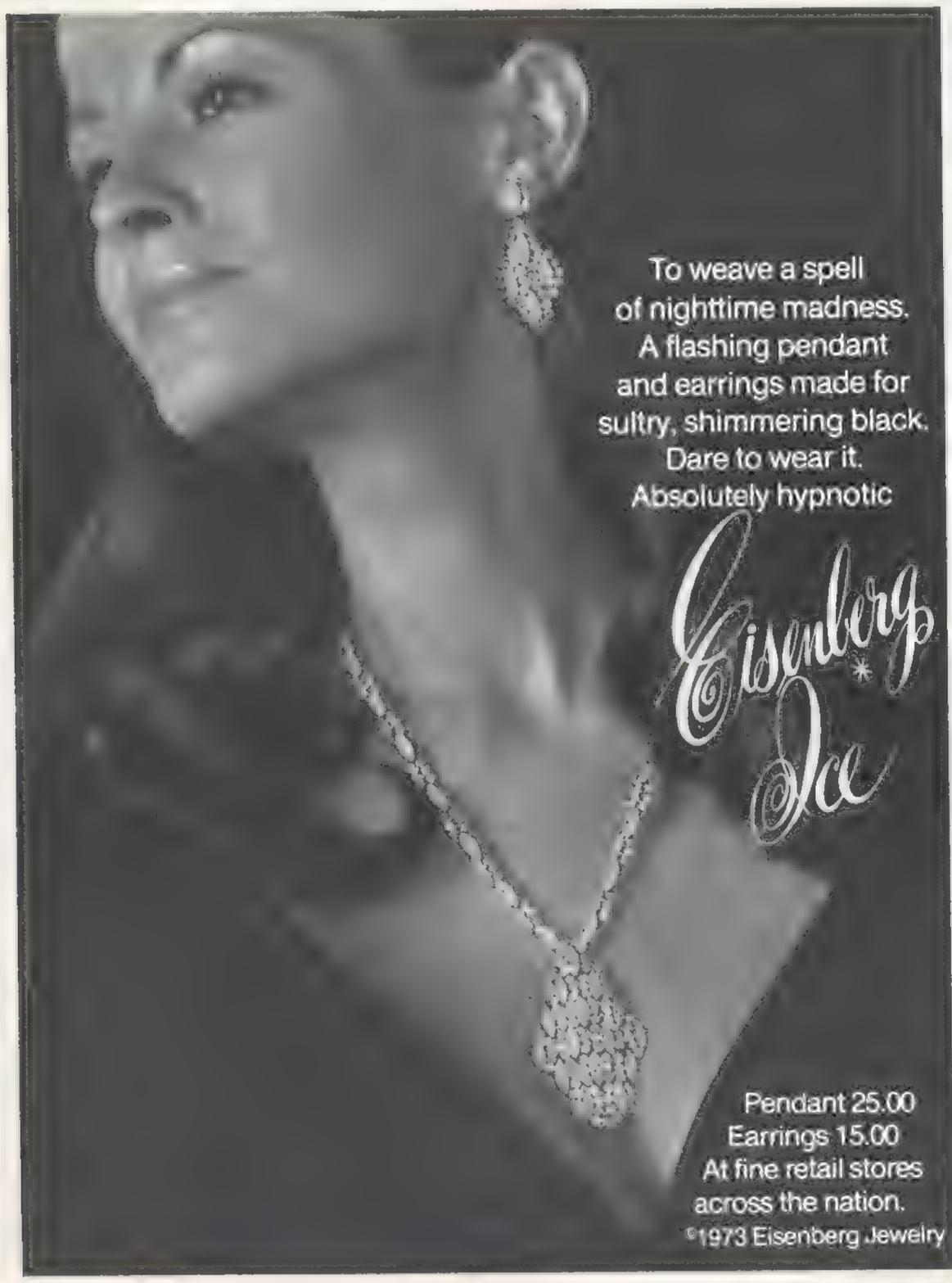
FACE FACTS ABOUT WRINKLES

They start quietly, when you're not looking for them. Whispers that are barely there to begin with. Fine little lines that ever-so-gradually deepen into (face it!) wrinkles. What can you do when it happens to you? Care. Care a lot. Care for your skin constantly. Cleanse. Tone. Condition. And above all moisture. Since lack of moisture is one of the main causes of crinkly dry skin lines, you'll want to take special care to provide moisture for your thirsty dry skin. Lots of moisture. Continuously. Day and night. Try 2nd Debut! It contains a secret ingredient called CEF to help your skin obtain moisture and retain it long enough to help smooth and soften dry skin lines. Wear 2nd Debut with CEF 1200 during the day with or without makeup. Also during the night to keep up a constant supply of moisture. You'll find that 2nd Debut's moisture magic really works on dry skin and dry skin lines. 2nd Debut. For a younger looking you. At fine cosmetic counters everywhere. $6.00 (4 oz.) and $10.00 (8 oz.).



Want a sample to find out what 2nd Debut can do for you? For a generous trial size send $1 with your name and address to Dept. V-873 at:

2nd Debut COSMETICS, INC., 307 N. Michigan Ave., Chicago, Ill. 60601



READY BEAUTY

Bright Ideas for Beauty

Here's what the innovators have in mind for you—and for him—this fall...

It's always been a rule that any so-called "men's line" included an alcohol-based after-shave lotion. **Andy Lucarelli,** resident *wunderkind* at Frances Denney, has just broken that rule. His new Lucarelli line includes a *Skin Fortifier* to be used after shaving but it's a moisturizing soother innocent of alcohol with its aging effect on the skin. Another good Lucarelli idea: *Attaché Spray,* a man's pocket spray cologne in a silvery flask. It might make all the difference when you meet him for dinner in town and he's coming straight from the office. These and seven other Lucarelli offerings for men, priced from $4 to $9.50, at Saks Fifth Avenue. . . . **Monique Marengo** is a dedicated pollution fighter, and she's only four years old. Her father is the creator of the famous Peel-O Matique formula and according to him it was Monique who suggested that **Jojo Marengo** "make something" to protect people from smog and noxious air. He came up with *Filtráge*—billed as "The First Anti-Pollution Creme." It's a pale, seafoam-green affair with a clean fragrance. It is compounded of natural menthol and chlorophyll ("to supply oxygen to the skin," Jojo says), lemon, a sun screen to ward off ultraviolet rays, and silicones to filter out contaminants yet allow air to reach the skin. It's also a nifty makeup base. Bonus: used over your moisturizer, Filtráge will add to the moisturizing effect by helping to prevent evaporation. Two ounces are $5 at Bloomingdale's. . . . She's far from being just another pretty face, but **Arlene Dahl** does know a lot about them—she's written fifteen books on beauty, run programs of beauty advice and demonstrations for some 500,000 women and is now launching a line of beauty products. On Miss Dahl's mind: the problem of skin pollution, maintaining a perfectly clean complexion in the presence of grime and foul air. Her battle plan: *Arlene Dahl's Facial Care Kit* containing *Facial Beauty Bath,* a foaming soapless cleanser; *Facial Toning-Refresher; Facial Moisture Lotion;* and *Deep Cleansing Micro Beads.* Miss Dahl worked with a dermatologist in formulating the products, and each of them is labeled with a complete list of ingredients. ▽



Andy Lucarelli



Arlene Dahl



NANCY MORAN

Jojo Marengo

If your hair isn't beautiful the rest hardly matters.



PANTENE*

Hairsprays, conditioners, setting lotions, shampoos. Available only at better stores.

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THE NEW WOMAN
DISCOVERS
THE NEW LOOK:

Geminesse Enriched Moisturizing Glowing Shadow

Trust Geminesse to bring you a totally new concept in eyeshadow. A creamy rich formula that sweeps on enough color in one application to last the whole day long. It glows with a subtle, satiny lustre like no shadow you've ever seen. And comes in seven captivating shadow and highlighter combinations rich in moisturizers, conditioners and emollients. It's the new look for today's new woman: you.



GEMINESSE
MAX FACTOR

Princess Diane Von Furstenberg
New York

DRUGSTORE, SUPERMARKET, THE VARIETY STORE—WE ALL BUY THERE

The Neighborhood SHOPPER

What's in store for October? Relief for knotty needlepoint problems . . . a clergyman's "soap endorsement" . . . a new coolision on the rocks. . . . Hair—babied or banished. All these and more. Read on.

What this country needs is a good meal for 25 cents

And the closest thing to it is *Slender* from Carnation. (May cost you 35 cents when you add the cost of milk, but these days, who's counting?) One packet of this diet mix in fresh milk provides a delicious and satisfying once-a-day-meal-in-a-glass, a tasty idea that's as good for your figure as it is for your food-strained budget. In *whole* milk, Slender counts up to just 225 calories; in *skim* milk, a mere 164. No artificial sweetners in the new improved formula. Best idea, we think, is the variety pack with four envelopes—one each of Chocolate, Imitation French Vanilla, Dutch Chocolate, and Imitation Wild Strawberry. Try one instead of lunch or breakfast. Neat, cheap, and good!

Natural outgrowth

of Gerber's fame in the infant-food field is their complete new line of *Infant Care Products*—powder, shampoo, lotion, oil, and cotton swabs. All are packaged in convenient, unbreakable aqua containers with that familiar and reassuring picture of "the Gerber baby" on the front. Obviously, the products are safe, mild, and non-irritating. Which may be one of the reasons why smart mothers are using them on their own skins as well as on their babies'.

Solved: The knotty needlepoint problem



Friend of ours, a devout needlepointer plagued by strands of yarns that snarl, ball up, and do other unpleasant things, has discovered the indispensable answer. It's a clear-plastic gadget that looks like a two-panel screen about fifteen inches high. There are twelve openings on which to hang strands of yarn neatly separated by color, a cinch to reach with speed and ease. Friend sets it up when she works, collapses it into its own smart carrying case for easy mobility. Even the tote is a joy. In snappy red or green windowpane checks with white canvas trim, it holds (in addition to the sorting screen) all other work in progress. Yarn Pick it's called. At needlework stores.

How to bewilder bartender



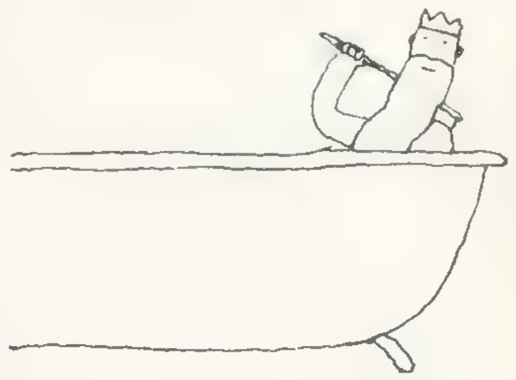
Next time you're asked to tea, don't be surprised if your hostess politely inquires, "What do you take—lemon, milk, or *rum*?" In the wake of the Bloody Mary and the Bullshot comes something called *The Teatotaler*—a delicious combination of light, dry Puerto Rican rum and Nestea Iced Tea Mix. The mixture is easy to concoct, refreshing year round, good to serve at buffets—or any other time a light, bracing pickup is in order. About two ounces of Puerto Rican rum with five teaspoons of sugar-and-lemon-flavored Nestea Iced Tea Mix, plus water, ice, and lemon slices, provides sixteen ounces of deliciousness on the rocks. Teatotaler. May give the old dictionary definition a whole new meaning.

Shopping-cart chic

Hair: Now you see it, now you don't. . . .
With the sensible conviction that hair should feel as gorgeous as it looks, L'Oréal has invented *Preference,* the permanent creme-in haircolor with a conditioning base. In four easy steps you get rich, creamy, long-lasting color plus a silky-smooth-to-the-touch texture. And all without checking, timing, or guesswork. • Feeling fickle? How about a hair color to rinse in and shampoo out at the change of a mood? *Fanci-full* has three categories of instant shading: Natural Colors for grey hair; Toning Colors to highlight bleached or grey; Party Colors to dramatize bleached hair (would you believe shades called Green Envy and Tickled Pink?). Most popular, of course, such natural colors as Frivolous Fawn. Roux authors these. • For dull or damaged hair, deeply or only slightly troubled, there's no better way to invest half an hour than with *condition* by Clairol. Full of emollients and protein, it fights brittleness, dryness, and damage from whatever cause, leaves hair stronger, shinier, and more resistant to breakage. • The hair you don't want goes away quietly with *Nair,* the spray-on, shower-off depilatory for legs and underarms. Works in minutes and now has a heavenly lemon scent added. • If shaving is still your thing (and it is for a lot of women), do it with *Lady Sure Touch,* a lightweight, feminine-curved, disposable razor with five shaving edges to eliminate blade changing. Gillette designed it for our special needs, right up to the pastel colors it comes in. • Not designed for females but increasingly purloined by them is *Baby Face,* a new shave lather enriched with 4 percent baby oil. No need to explain how soft your skin feels after hair is gone. There's even a layer of moisturizers left to soothe and protect the surface when shaving is done. Rise has put a man's face on the aerosol can. Ignore it.



Some good things don't change



Leave it to the young to rediscover the purely wonderful—a cleanser first made 180 years ago and probably never surpassed. It's called Pears Transparent Soap, a see-through, honey-colored oval that's been enthusiastically endorsed by everybody from English Royalty to Lily Langtry, Adelina Patti to Henry Ward Beecher. ("If cleanliness is next to godliness," wrote Dr. Beecher in his testimonial, "soap must be considered as a 'means of grace' and a clergyman who recommends moral things should be willing to recommend soap.") Famous names or not, beauties of all ages swear by this gentle, thorough, long-lasting classic. If you've never tried Pears or forgotten about it, pick up the sincerely plain package and join the movement back to gentleness.

At last. A new look of health for hair that's almost perfect.

Now there's a conditioner just made to give your hair what's missing.

Protein 21 Conditioner for dry or damaged hair. (The one with the red flower on the label.)

In minutes its advanced protein-rich formula replaces some of the protein your hair may have lost through teasing, bleaching or other damage.

It gives less-than-perfect hair a new look and feel of health, a smoother, softer quality...without the greasy, sticky feeling of ordinary conditioners.

Look for Protein 21 Conditioner with the red flower on the label.

It's a second chance for hair that just might need one.



Protein 21 Conditioner
for dry or damaged hair.

Finally. A body-builder that only builds body.

Now your hair can have a better kind of body with almost none of the stiffness or stickiness of ordinary conditioners.

Try Protein 21 Conditioner for fine, thin, limp hair. (The one with the green flower on the label.)

It has a special formula rich in protein that builds in fullness the first time you use it.

Instead of coating hair like most conditioners, Protein 21 Conditioner attaches itself like a magnet. It has a positive charge that is attracted to hair's negative charge.

The result is a clear, strong bond that builds unbelievable body without the gummy coating you're used to.

Treat your hair to a better kind of body

Look for Protein 21 Conditioner with the green flower on the label.



Protein 21 Conditioner
for fine, thin, limp hair.

What Can You Do For Yourself?

Learn dinner-table lifesaving...add years to your own good health... make sure that the Pill is really a pal...and keep those ears open...

Rescue at the dining table

A piece of meat, no matter how costly, can be fatal if it is accidentally sucked into the windpipe. Too often the victim dies before help is given, sometimes even before other people at the table become alarmed. As many as 2,500 people die of food inhalation each year, says the National Safety Council; and, say two up-in-arms Fort Lauderdale doctors, most of these deaths are needless. In a special article in *The New England Journal of Medicine,* Dr. W.C. Eller and Dr. R.K. Haugen tell how to recognize a food-choking emergency and how to apply swift action to save a life.

The person choking on solid food is in a silent, desperate struggle; he cannot talk, groan, cough, or breathe. He may get up from the table and walk away or may remain seated—but he is moments from death unless somebody helps. A quick question, "Can you talk?" will tell you if rapid rescue is needed.

What to do: hold the person, open his mouth, reach down his throat with your middle and index fingers, grasp the obstructing food, and withdraw it. What not to do: don't slap the victim on the back; it wastes precious time. Don't attempt resuscitation until you have cleared the victim's airway (applying mouth-to-mouth breathing to a choked person, say the doctors, is like trying to pour water into a corked bottle). Finally, don't stand by and wait for a rescue squad to arrive; the doctors say they have never known anyone with an obstructed airway to survive a trip to the nearest hospital.

Dr. Eller and Dr. Haugen warn that mealtime collapses, especially by middle-aged or elderly people, are highly likely to be from food inhalation. In fact, when he performed autopsies on persons who had died suddenly during a meal, Dr. Haugen found only one out of fifty-six people died from a heart attack; the other fifty-five had died from choking on food. Both doctors believe that we all (including restaurant owners) ought to have available a Choke Saver, a large, curved plastic tweezer-type instrument for grasping food chunks lodged in the throat. Even the inexperienced can use these tongs in an emergency without endangering the victim; better a bruised throat, the doctors add, than death. With tongs or without, anyone can come to the rescue, and someone must. There's no alternative but to watch a fellow diner die.

How to make your good life a long one

A growing nationwide organization of doctors, The Society for Prospective Medicine, wants medical practice to focus on health and prevention of disease, not just treatment when illness happens. To do this, doctors who belong to the Society apply a system called Health Hazards Appraisal to each patient. Your appraisal, on a special form, would show what health disorders you risk most, based on your physical state, age, sex, size, ancestors, life-style, other factors. Interlocking of these factors—for example: extra weight plus high blood pressure plus stress —can build moderate risk into looming threat. Dr. Willard A. Krehl, chairman and professor of community health and preventive medicine at the Jefferson Medical College in Philadelphia, says the system helps doctors prevent premature deaths, helps patients know how to stay alive and healthy.

Flying by ear

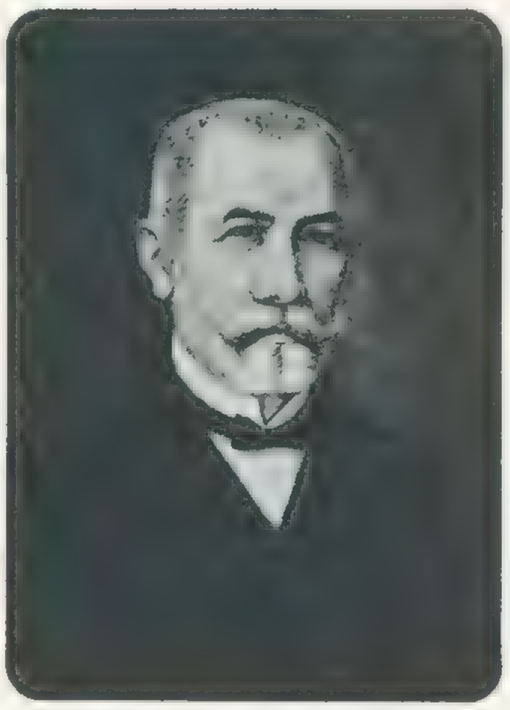
If you must travel by plane when you have a cold or allergy, do carry a nasal decongestant spray. Use it especially when the plane is descending and your ears begin to pop. The reason, advises Dr. C. Richard Wolf of Berkeley, California, in Emergency Medicine, *is to prevent the air-traveler's disease aero-otitis media. The slender Eustachian tube that leads to the inner ear, normally able to admit air and equalize pressure, can be swollen and closed when you have the sniffles, causing earache, infection, possibly even loss of hearing. When your ears don't unpop readily, ask the stewardess if a nose decongestant is available; some airlines keep them on hand.*

The—perennial—Pill: latest news

Dr. Philip Corfman, director of the Center for Population Research at the government's National Institute of Child Health and Human Development, made this report about oral contraceptives based on the latest research:

- No evidence has been found so far that the Pill increases risk of breast cancer; research is continuing.
- Women on the Pill have a slightly higher blood pressure, slightly higher pulse rates, than nonusers. They have better hearing, too.
- Women over forty who are on the Pill generally have lower blood cholesterol than those who aren't taking oral contraceptives, but those under forty have slightly higher cholesterol rates than nonusers.
- Pill users tend to have slightly higher blood-sugar levels.
- Pill users tend to have quicker-clotting blood and firmer clots than nonusers. This is a factor that medical researchers are studying most closely, because of increased risk of stroke or heart attacks caused by clots.
- The total of information so far raises no danger signals against the Pill, the researchers pointed out.

What Pill-takers need: Contraceptive-pill users need more of some vitamins than other women do, medical experts are finding out. Dr. Roger Newton and Dr. William M. Govier, both in medical research at Mead Johnson & Company, say that Pill takers require as much as ten times the allowance of some vitamins recommended for women. Folic acid, a diet essential we get from meat and leafy vegetables, is needed in greater-than-ordinary amounts by Pill users, according to research by Dr. A. Leonard Luhby, who heads the hematology and nutrition laboratory of New York Medical College. And safeguard dosages of vitamin C and vitamins B_6 and B_{12} are suggested by other research. Besides vitamins, extra dietary zinc becomes important, says New Jersey's Dr. Carl Pfeiffer, who's both a medical doctor and a pharmacology professor, because oral contraceptives may produce high levels of copper in the blood, displacing zinc that is needed for good health. Best solution: if you're on the Pill, ask your doctor to prescribe the supplementary vitamins and minerals you may need.



Dr. Jean Marengo may have found the modern way to peel away the years.

Peel O Matique

the FIRST NON-ABRASIVE FACIAL PEEL caused the biggest skin care revolution in combating the ravages of time since the $2,000 face lift.

DR. JEAN MARENGO
The concept on which Peel O Matique is based had its inception well over 80 years ago when a surgeon chemist Dr. Jean Marengo postulated his now classic theories relative to the aging process of human skin. Dr. Marengo began to study the extraordinary disparity **between the aging of exposed portions** of human epidermis (the face and hands) **and the remainder of the body.** Upon this phenomenon, and upon the remarkable skin renewal process that occurs when men shave, he developed many important hypotheses. It was not until recently however, that his grandchildren, Antoine and Jo Jo Marengo fully developed **Peel O Matique.**

EFFECT OF PEEL O MATIQUE ON WRINKLES:
Today all lines existing on the face are called wrinkles but are these wrinkles caused by age? Teenage girls might have wrinkles caused by frowns, squints, etc., and then most people have laugh lines, crows feet, frown lines. **No cosmetic product can remove these wrinkles, even ours;** they can only be softened. As for the fine dry lines caused by the dead cells **this is where Peel O Matique will help.**

Ever wonder why men have less wrinkles? Most men regard shaving as a necessary evil. What they don't know is every stroke of the razor is doing their face a favor. Shaving removes the dry outer layer of cells that form on the surface of the skin. Cells that can accumulate over the years causing enlarged pores. Crepey telltale lines over the lips and along the neck. And drylines.

Peel O Matique removes this outer layer easily, quickly and safely. Not with a harsh abrasive, but a **gentle one-two-three phase treatment** that helps reveal the soft, supple under-layer of firm skin. There's no reason why your husband should look younger than you do. **You can Peel O Matique** your dead skin tomorrow in the time it takes him to shave.

ON BROWN SPOTS:
Brown spots are mostly known as age spots, or liver spots. These also **cannot be removed by any cosmetic product, even ours.**

Peel O Matique, however, **will help fade those superficial spots** that form on the surface dead cells before they get deep, dark and permanent; these spots may be caused by various combinations of sun, birth control pills, pregnancy etc.

TRUTH OR MYTH:
Peel O Matique might not replace a $2,000 face lift, but in today's cosmetic treatment innovations, we believe we have come closest of all. Better yet, to be sure of the effectiveness of Peel O Matique before purchase, **we invite you to visit our cosmetic counter in the leading fashion department store in your city for a free test demonstration** by our cosmeticians on one half of your face or one hand to help you find out for yourself. We believe that you owe it to yourself to try it once and **you will be pleasantly surprised at what one application can do for you.** Then you will know the truth from myth.

By Marengo
the skinovators



Available at Bloomingdale's, Bonwit Teller, Carson Pirie Scott, Higbee's, Bullock's, Jordan Marsh and all leading department and specialty stores. Or send $20.00 to Marengo, Box 6250, Anaheim, California 92806. California residents add 6% Sales tax.

FOOD by Maxime McKendry

New from Italy: No Meat, No Fuss

"While acting as Dracula's mother-in-law in an Andy Warhol-Paul Morrissey film, I picked up some horror-free recipes"

Andy Warhol, with director Paul Morrissey *(Heat)* and in co-production with Carlo Ponti, is involved in making a series of movies in Europe and in bringing back the horrorflix. My having cooked many meals for Andy and his friends at "the Factory" led, inevitably, to the telephone call last May:

". . . Andy and I have a great favor to ask of you"—this was Fred Hughes. "We want you to play Vittorio De Sica's wife . . . well . . . sort of Dracula's mother-in-law. We've made him a vegetarian, except for your daughters . . . you know." I didn't, but I could guess and shuddered at the thought of what the meat course might be! "We've even got a fabulous cooking scene for you. . . . What? . . . Oh, don't worry . . . you can write your food column between takes. . . ."

And that's exactly what I did. The villa where we all stayed was outside Rome on the Via Appia. The designer Valentino was our close neighbor. He gave me the recipe for Peppers Stuffed with Bucatini, a personal favorite, simple and inexpensive to make. Bucatini is a very large form of spaghetti . . . almost any type of noodle or pasta shell can be used for this dish.

Margherita, the cook at the villa, had at least ten of us to cook for every night and never knew what time to expect us. Italians nearly always serve cooked vegetables cold; since they are prepared with oil rather than butter, the fat does not congeal. A squeeze of lemon juice on the dish and we had an appetizing cooked salad that could be eaten at any hour: an excellent idea for dinner parties prepared in small kitchens. Margherita taught me to make (Continued on page 142)

Peppers Stuffed with Bucatini

Clean out peppers (one for each person) thoroughly, leaving them intact. Grill for a few minutes until peppers begin to brown and skins bubble. Peel off skins and put peppers to one side to cool. In the meantime bring salted water to the boil and pour in bucatini. Cook *al dente* (15 to 20 minutes). For the sauce, combine fresh ripe tomatoes, peeled, seeded, and chopped, with diced mozzarella cheese, basil, salt, and pepper; pour over cooked pasta, fill peppers with mixture. Put into an ovenproof dish; bake, in a moderate oven, 20 minutes. Serve hot.

Sophia Loren's Banana Boats

Carlo Ponti, Dracula's co-producer, is married to a great cook . . . Sophia Loren. . . . She loves to make desserts . . . "something that ties in the heart and the home, with the warmth of friendship and affection"—even Dracula might develop a sweet fang for this one!

six servings

Slit open 6 large ripe bananas down one side, cut away a narrow strip of the skin on each and remove the pulp without damaging the rest of the skin which is now the shape of a canoe. Mash the pulp in a bowl, add 3 tablespoons sugar, a good pinch of cinnamon, and a little glass of rum. In another bowl, fold 1½ cups shredded coconut and 2 tablespoons sugar into 2 stiffly whisked egg whites. When these ingredients are blended, fold in the banana mixture. Fill the banana "boats" with the mixture, set them in a greased baking dish, and heat for 10 minutes in a moderate oven; then douse with rum, set them alight, and serve.

Adapted from the book In the Kitchen With Love *by Sophia Loren, published by Doubleday & Company, Inc.*

The Golden Touch of Gorham Sterling. New Golden Hispaña and Golden Medici.

Gorham brings you the beauty of 24 Karat Gold on luxurious solid Sterling in two magnificent designs—Golden Hispaña and Golden Medici.

New Golden Hispaña is a dramatic blending of the regal and the contemporary. Its golden scroll work, reminiscent of Spanish brocade, contrasts beautifully with the gleaming sterling of its bold sculptured column. Timely and timeless.

New Golden Medici. Proud in heritage. Magnificently detailed. Accented by delicate piercings, with the added drama of the contrasting 24 Karat Gold over solid sterling.

New Golden Hispaña and Golden Medici, Both unmistakably Gorham in beauty.



Golden Hispaña

Golden Medici

unmistakably Gorham | ORIGINALS IN STERLING, CHINA, CRYSTAL

"Daddy can't you make something to stop pollution from falling on our skin!"



5-YEAR OLD'S PLEA SPARKS CREATION OF WORLD'S FIRST ANTI-POLLUTION CREAM.

While driving home along the highway near El Segundo, the Marengo family noticed a row of petroleum plants had turned the California sky into a grey-brown smear. Inside the car, blonde, five-year old Monique looked up at her father. *"Daddy,"* she said *"look how ugly it is. Can't it make our skin rot?"*

"Well, we know it can rot metal," Marengo replied. *"But what it does to skin is clog the pores and make it look unhealthy and grey."*

Monique considered that for a moment. *"Daddy, can't you make something to stop the pollution from falling on our skin?"*

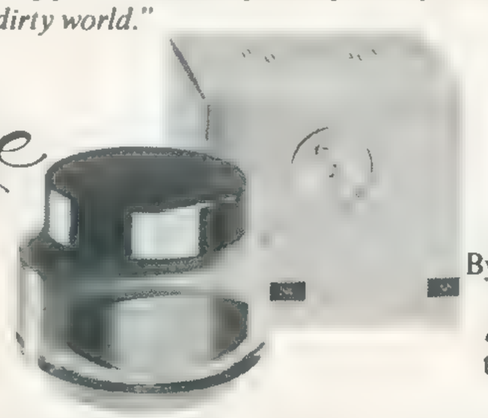
That's how Filtrage was inspired and shortly after the world's first anti-pollution cream was created. Jojo Marenjo who with his brother Antoine made their fame with the creation of Peel O Matique, the world's first non-abrasive facial peel, knew they could not stop pollution but they believed there had to be a way to prevent it from reaching the skin itself. If precious orchids and other beautiful plants cannot grow and survive in pollution, how can you expect your delicate skin to survive.

The growers of flowering plants have found that pollution prevents normal growth and development of these plants by blocking leaf pores and discoloring leaves and flowers. In order to control these damaging effects of pollution and grow healthy, beautiful flowers, these plants must be cultivated in a controlled, filtered environment.

"We created Filtrage to help protect your skin from harmful pollutants the way a suntan lotion filters out the sun's burning rays. Also, to help promote a healthy, radiant complexion. This is a product that will help any woman of any age who lives in or near the contaminated atmosphere. It will help men too."

Filtrage is applied under a woman's make-up. It vanishes almost immediately and will not affect the color of make-up.

Marengo adds, *"if you care about yourself, then you need Filtrage between your skin and this dirty world."*



By Marengo
the skinovators

Available at Bloomingdale's, Bonwit Teller, Carson Pirie Scott, Higbee's, Bullock's, Jordan Marsh and all leading department and specialty stores. Or send $5.00 for 2 oz. or $8.50 for 4 oz. to MARENGO, Box 6250, Anaheim, California 92806. California residents add 6% sales tax.

ITALIAN FOOD

You need not spend all day simmering meat sauce to eat as Italians do; they like cheese, other quick-cookers

(Continued from page 140) her Besciamella, a typical country dish from the Romagna province. This is a barely risen cheese soufflé, like a light pudding, containing whole chunks of cheese that melt into a delicious taffy-like consistency. She served it hot with a plain tomato sauce. Latecomers had a wedge reheated in a little oil or butter, crisp and golden on the outside.

At noon a kitchen-on-wheels would drive up to feed us all. Dracula, played by Udo Kier, gorged with blood, cigarettes, and not much else, would stalk around in his black frock coat, nibbling a hardboiled egg or a slice of toasted mozzarella, determined to lose more and more weight to substantiate his vampiric disappointments in the film. The rest of us lined up for delicious salads of wild grasses and herbs, Zuppa de Verdura, or an excellent noodle and vegetable casserole. . . .

The vast kitchen in the Villa Parisi had been set up for my cooking scene for weeks, while temperamental shooting schedules delayed its use. Reminiscent of a scene from Cinderella, its walk-in hearth included a wood range, an open fire, and a huge bread oven. From the walls hung copper pots from bathtub size on down. The king-size table was adorned with every imaginable vegetable, loaves of bread, and cakes. The icy cold of the room had preserved everything like some archaeologist's dream.

I finally succumbed—in the film—to a dastardly knife, shot my assassin in my death throes, and left for New York. Egon von Fürstenberg turned up at the airport in Rome, and we flew back together. The conversation soon turned to his second favorite subject . . . food. He gave me his recipe for pasta sauce, culled from his mother who has a huge collection of cookbooks.

Zuppa de Verdura

six servings

Any vegetables can be used for this soup, in any proportion you like: about 3-4 pounds in all . . . as many dark-green vegetables as you can find and as large a mixture as possible.

Sauté chopped vegetables in oil until softened; add ½ cup water and simmer on very low flame 30 minutes. Then add 6 cups vegetable stock (made with cubes) and simmer another 30 minutes, seasoning to taste. Serve with grated Parmesan cheese. Italians like a trickle of olive oil in each soup serving.

Egon von Fürstenberg's Sauce for Pasta

Per person: Mix 1 part heavy cream; ½ part fresh tomato puree (made with canned peeled tomatoes or fresh ones, rubbed through a sieve); 1 part whole fresh basil leaves; add 2 tablespoons butter and season to taste with black pepper. Just heat sauce through, then mix with the drained spaghetti. Serve at once with grated Bel Paese and Parmesan cheeses, mixed, on the side.

Margherita's Besciamella

3 tablespoons butter
3-4 tablespoons flour
About 2 cups boiling milk
Salt and pepper
⅛ teaspoon nutmeg
1 cup grated Parmesan cheese
4 cups ½-inch chunks Gruyère cheese, lightly packed
1 cup ½-inch chunks Fontina cheese, lightly packed
3-4 eggs
Fine bread crumbs

Melt butter in saucepan; sprinkle in flour, stir 1 minute over medium flame. Remove from heat and add enough milk until sauce is thick and creamy. Season and add nutmeg. Cool a little. Stir in eggs, alternating with cheeses. Pour into a greased mold or soufflé dish. Sprinkle crumbs on top. Bake, standing in a dish of hot water, for ½ hour at 120° and ½ hour at 150° or ½ hour at 375°. Cover with foil to prevent top browning too fast. Serve with a fresh tomato sauce. For a fluffier soufflé the egg whites may be beaten separately and folded in. This however does not keep as well for latecomers.



The Ambassadress: gracious hostess, marvelous guest. A slender beauty in—is it velvet? No. It's washable Shevelva,® our own rich Dacron® polyester, shaped along shirt lines with its full-length snaps diplomatically concealed. Shamrock (shown), Black or Wildfire, all with embroidered red geraniums. 6 to 16. About $35. Vanity Fair Mills, Inc., 640 Fifth Ave., New York, N.Y.

VANITY FAIR

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Proudly, Germaine Monteil® presents what's been lacking all these years in waterproof eye shadow.

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Her impressive formal education in cosmetic art and science is...yours for the asking. Everyday at fine department and specialty stores.

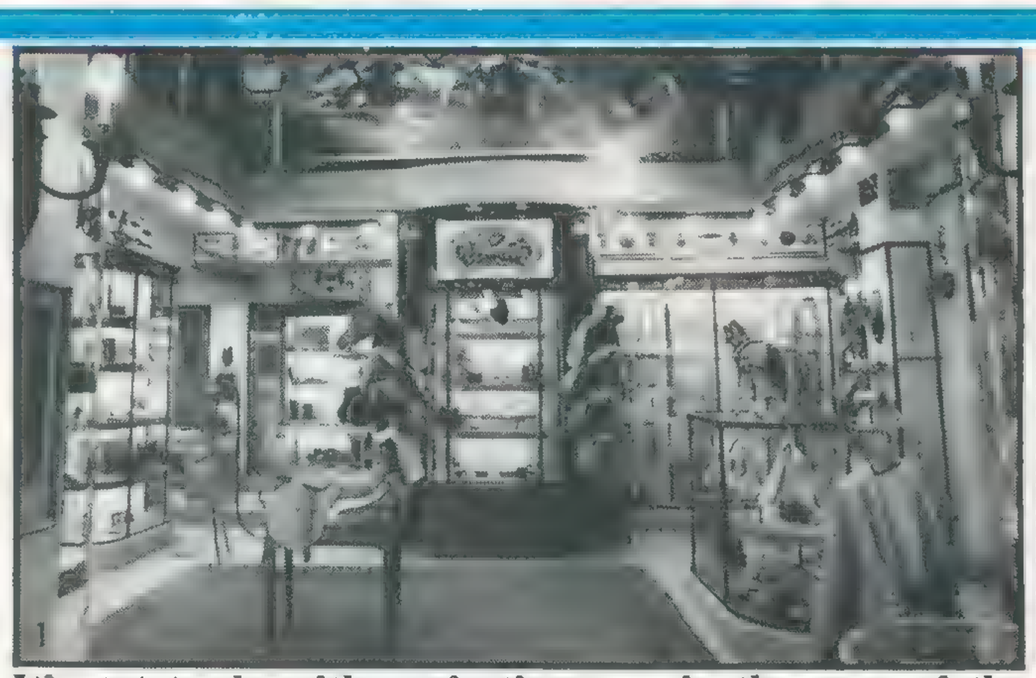
So is The Beauty Register,™ Germaine Monteil's way of letting you sample our fine cosmetics on a regular basis.

Sign up when you drop in...to see a real eye opener. Eye Color I.

Germaine Monteil

VOGUE BOUTIQUE


2


1

RAYMOND DEPARDON-GAMMA

It's got to do with perfection . . . in the year of the accessory, a foray to Hermès is key in Paris!

NEWS FROM HERMÈS...

"EQUIPAGE"-THIS MONTH THEIR SMASHING MEN'S FRAGRANCE COLLECTION IS AVAILABLE IN THIS COUNTRY....IT'S BEEN DISCOVERED BY EUROPE AND, ALONG WITH ITS MALE DEVOTEES, ITS THE SECRET FRAGRANCE OF MANY FRENCH, ITALIAN, AND ENGLISH BEAUTIES.

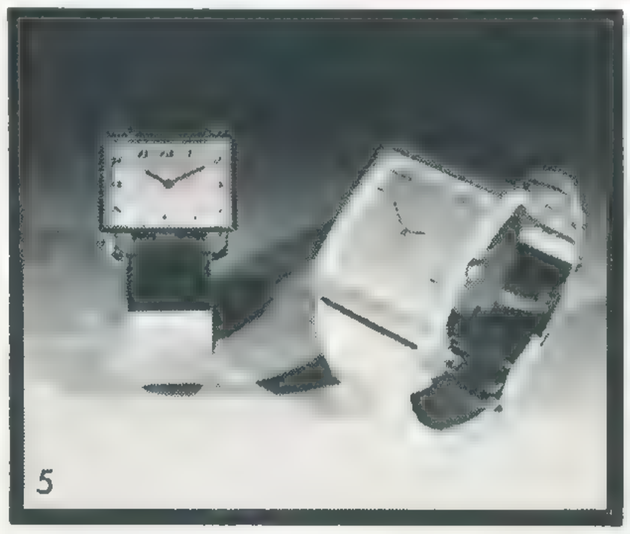

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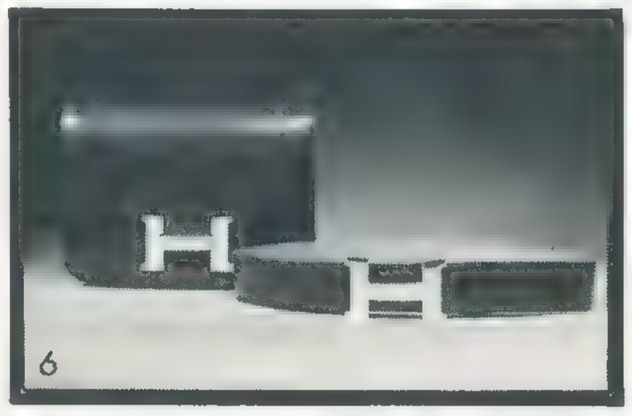
PETER WALDMAN

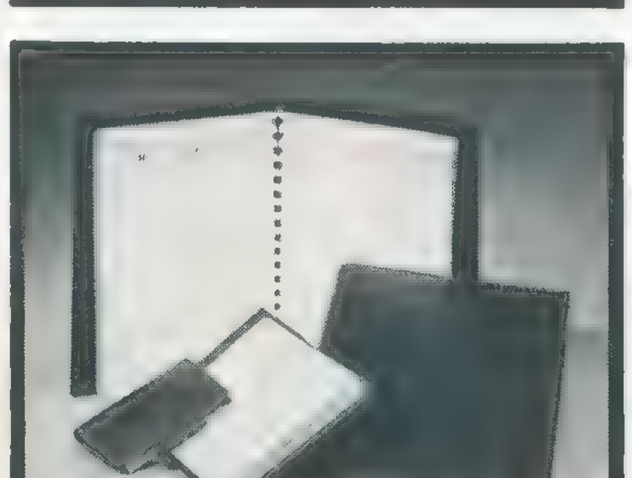
HERMÈS . . . **1.** 23 Faubourg St. Honoré. Leader in master leather-working (it began as a saddle-and-harness shop in Paris in 1837) . . . today, it stands for the perfect accessory in the classic sense . . . known for saddles still (an Hermès saddle is said to be the best in the world—it is the last house that makes them to measure!), handbags, luggage, and all manner of leather accessories. . . . The ultimate golfer's gift: an Hermès golf bag. It has been said that if you play backgammon for $100 a point, you must play with an Hermès backgammon set (of ivory, ebony, and perfect leather). The Shah of Iran and the King of Morocco are among those who never travel without their gold-fitted, to-order Hermès travel kits. In fact, Hermès is the only house in Europe and probably the last in the world that will make anything to order in leather . . . . Jean Cocteau had his gloves made at Hermès and Marlene Dietrich, her first suède dress (it was pale blue). . . . Today the fifth generation of the Hermès family runs the business . . . and still the sense of quality and perfection is most important. . . . Each Hermès handbag is made entirely by one person and is numbered . . . it is virtually indestructible (and will be refurbished if necessary in their ateliers). This winter an Hermès craftsman will travel the U.S. and by appointment take custom orders at all Hermès boutiques around the country. Stores: Bonwit Teller, N.Y.C.; Garfinckel's, Washington, D.C. Marshall Field, Chicago; Neiman-Marcus, Dallas; Hermès, 343 No. Rodeo Dr., Beverly Hills.

HERMÈS CLASSICS

Between collections photography sessions Lauren Hutton and Richard Avedon (our Paris cast) check out some Hermès essentials. . . . 2. Avedon, cashmere-sweater collecting. 3. The great London-Paris custom-shoe firm of Lobb is now owned by Hermès. . . . Mr. Dickinson (fitting Mr. Avedon) is one of the keys to Lobb-Hermès perfection. (Dick has been buying Lobb shoes for 25 years and still has every pair. . . . "The oldest ones look even more beautiful now! They go back to Paris for repairs and return better than ever!") 4. Lauren Hutton, lover of understatement . . . her Paris uniform: perfect white flannels, a spare navy pullover, "her hat," and her "signature" Topsiders . . . checking out some NEW HERMES CLASSICS. 5. Hermès's sport jewelry collection is expanding. . . . Here, the sleek and unisex rigid-banded silver watches: (left) the "Footing" style—the rigid-banded watch with the classic Hermès face; (right) the "Alouette" style—a handsome giant square solid silver watch with silver rigid bracelet. 6. The new Hermès signature shoulder-strap bag and belt with gold metal H closings—in better-than-ever "Hermès red" (the color of a bright wine autumn leaf). 7. What is life without an Hermès daily agenda? It comes in 3 sizes: desk semainier, men's pocket, and ladies' handbag (with a perfect little golden pencil)—all in Hermès-red calfskin . . . so one's life can never be disorganized (or if so, in the best of taste!).


5


6


7

DANIEL BERNARD


4

LEONARD Fashion

PARIS

FOR

Jus Mayer

WALLACE & DRAGER/PHOTOGRAPHERS

VOGUE OBSERVATIONS



OCTOBER SURPRISE

There are delights of quality that still exist, if you know where to look. . . .

Kron Chocolatier, 126 E. 83rd St., N.Y.C., is chocolate at its most elite and most fabulous . . . 90-proof cherries (marinated for a week in Wild Turkey), fresh marzipan, chocolate apricots and strawberries, sugar-free chocolate, monogrammed chocolate bricks, hot chocolate in variety (you can sample from a samovar before buying) . . . chocolate handmade in the European tradition of semi-sweet. . . . 1. Tom Kron learned the craft from his father and grandfather, studied medicine for two years, then back to chocolate . . . "There are no noble values in the world—just food!" He will make anything in chocolate, provided he is given a mold. (Some people are big on their family crests.) Tom says he'll dip almost anything in chocolate. There are evening classes in chocolate making, $40 for four 1½-hour sessions—a delicious way to spend winter evenings. . . .



THE OCTOBER HAT! 2. ALAN PRICE WORE IT IN "O LUCKY MAN!"; 3. JAMES CAAN IN "SLITHER"; ROBERT REDFORD WEARS IT ON AND OFF SCREEN IN "THE GREAT GATSBY."... 4. BARBY MINTY HAS DISCOVERED HER HARRIS TWEED VERSION AT FULTON SUPPLY CO., 23 FULTON ST., N.Y.C. IT'S THE WINTER REPLACEMENT FOR THE COTTON STITCHED-BRIM HAT THAT WAS THE RAGE THIS PAST SUMMER (SEE JUNE VOGUE BOUTIQUE). IT'S THE CLASSIC GOLFER'S CAP TO WEAR WITH EVERYTHING—WATCH IT!

E.A.T.





5. and 6. Formally E.A.T. IS OWNED BY ELI ZABAR—a dream food store at 1064 Madison Ave. Eli and Abbie Zabar believe in quality and beautiful food . . . simply, beautifully, and honestly presented. It is their art and their happy world and in a lovely way, their gift! E.A.T. has white brick walls, French bread racks filled with the most extra-delicious breads, from twisted challahs to baguettes to black Russian pumpernickel to homemade whole-grain wheat . . . Shaker baskets (made by the only lady lumberjack in the country) filled with every kind of bagel, crocks of pickles and of daisies, natural wood shelves of every kind of honey in earthenware pots, beautiful wood boxes of teas, and sacks of coffees . . . cheeses from California Monterey Jack to a multi-variety of French goat cheeses (said to be the cheese to the real amateur) . . . extraordinary pâtés (homemade) and salads . . . endless food-lovers' delights.

BARBARA BERSELL

OCTOBER NEWS

Pilgrim Laundry, Inc., 1102 Prospect Ave., Brooklyn, will age your jeans to the "silky perfection" that in real life takes years! . . . October 18, 19, 20 Columbia Studios, L.A., Gail Kenaston's "Greatest Auction Show of the Century" for an Irish gypsy's caravan, the interior of an English pub. . . . London's Mr. Chow is opening another one of his incredible Chinese restaurants at 344 No. Camden Dr. in Beverly Hills soon. . . . THE OCTOBER BOOK: Country Inns and Back Roads, 116 inns around the country (with maps) where service and charm are reborn, or were never lost!

HERB GREENE

PRETTY LADIES TO WATCH!

7. The Pointer Sisters, THE NEW singing explosion on the rock scene . . . already predicted members of the Carol King/Bette Midler/James Taylor elite!

8. Hildegard Neil (along with Peter Finch and Michael York) stars in England Made Me, the film version of Graham Greene's story, soon to be released in this country. (John Furness did her smashing 'thirties' costumes.) Quietly rafinée, one hears her name a lot in London these days.

PAT YORK

"Your clothes can have a distinct effect on the way you behave, socially in general ...sexually in particular."

Dr. Joyce Brothers



When you want the men in your world and your life to know you're a very together woman ...knowing who you are and what you want, it helps to dress accordingly.

MORTON MYLES for SMITH & JONES makes a well-behaved statement for you in classic sweater dressing. The high-ribbed waist on the short-sleeved dress shows just enough of the woman underneath. Long-sleeved, cable-stitched cardigan jacket repeats the message. In heatherknit by Etoile Knits of 90% Trevira® polyester/10% silk. Wear it and let every man know who you are.

TREVIRA makes it easy™

AT THESE FINE STORES: LORD & TAYLOR, NEW YORK; LILLIE RUBIN, SOUTH AND WEST; HIMELHOCHS, DETROIT, I. MAGNIN, SAN FRANCISCO; RICH'S, ATLANTA; KAUFMAN'S, PITTSBURGH.

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there is a way of dressing...

It's how you tell fashion from non-fashion in 1973: it works in any city or it works in none. The point is, whether it comes from Europe or America, from the Couture or from ready-to-wear, there is a way of dressing today that looks right everywhere in the world. It has to do with the ease of clothes, with the leanness of the line, with a leaving off rather than an adding on—it's the jeans attitude carried to the most sophisticated level of dressing. And it is what every key designer is doing . . . each in his own style. In this issue, for instance:

• Saint Laurent's body-hugging crochet cardigan and pants—*the* modern way to dress for a movie-and-restaurant evening.
The clean, pure line of Anne Klein's narrow suède cardigan and pants (it makes ease an event!)—for the same kind of evening.

• Bill Blass's delicious small-jacket surprise—a slender curve of navy broadtail.
The luxury of Givenchy's small jacket in olive suède.

• The perfection of the Dior big coat—big as a cape, light as air, falling lean over a lean little jacket and crêpe de Chine blouse.
Halston's big coat—a cashmere sweater of a coat—over a lean, narrow-belted cashmere cardigan and pants.

• The seductiveness of Halston's ankle-length dress for evening, in silver-grey jersey.
Givenchy's ankle-length dress in brown thin-as-chiffon crêpe.
The all-out glamour of Lancetti's sexy, slippy black satin ankle-length dress . . . with the flirt of an ostrich jacket.

• The allure of black at night at Oscar de la Renta, with tiny, tiny lingerie pleats falling straight to the floor . . . and an embroidered jacket edged in fur.
Black at night as a pyjama from Pertegaz—the wonderful chiffon top wrapped small, small, small at the waist—and a jacket of sequins...

...wherever in the world you are or plan to be, these are the kinds of clothes to be in this year. They are the essence of fashion—everywhere.

THE LOOK NOW



from New York to Paris:
A WHOLE NEW WAY OF DRESSING IN BLACK

One girl . . . one city . . . one color—that's the story behind the story on these eight pages. Lauren Hutton in Paris with the American fashion everyone wants—in black—the color of the year. For day, for night, wherever you are—there's a new feeling for being in black, new ways to wear it.

Black with diamonds, left—tailored diamonds, without elaborate settings—the jewel to watch! . . . The little black mink cardigan over a black pullover and skirt, with diamond earrings, bracelets, rings from Van Cleef & Arpels. The whole world lights up—the Café Flore . . . Lauren . . . Frantz Saliéri, producer of *La Grande Eugène*—the witty, funny transvestite revue that's become a Paris institution—everybody goes! Due in N.Y. this month. Jacket by Alixandre. Of natural dark ranch Saga mink from Scandinavia.

The pants suit to own, above—Anne Klein's in supplest black suède—the leanest pants and narrowest shirt jacket. The kind of soft, matte black that really comes to life with gleaming contrast—a thin white satin shirt . . . a shiny, flat black shoe. Simple, clean, modern—*the* way to go out at night. Jacket, about $170. Pants, about $155. Both, Saks Fifth Avenue; Jordan Marsh, Boston; Kaufmann's; O'Neil's; Jacobson's; L. S. Ayres; Swanson's; Frost Bros.; Makoff. David Evins shoes. Lauren's hair and makeup, these pages, by Rick Gillette.



FROM NEW YORK TO PARIS

New ways to dress in black—with glitter, with fur

Backstage at *La Grande Eugène,* above, two of the stars, Jérome and Jean-Claude. And Lauren in the smoothest black—a sleek, stretch bodysuit from Giorgio di Sant' Angelo that's all line and shine in an Art Deco pattern of blue, black, and clear rhinestones . . . matching hat . . . narrow black crêpe pants . . . rhinestone-buckled belt. Terrific at night—and it's so easy—you don't have to add another thing (except a great body!). Bodysuit, of Antron nylon and Lycra (United Elastic fabric), about $300. Pants, acetate and rayon (Onondaga fabric), about $110. • At Bloomingdale's; Nan Duskin; Neiman-Marcus.

The fur jacket, right, for black—for pants—for anything. The long, single-breasted jacket in natural Russian Crown sable from Christian Dior Furs, N.Y.—the lightest, warmest, most sensational. Over a black silk damask shirt, lean black gabardine pants—Paris, New York, anywhere, any time—this is IT! Jacket, about $9,950. Made to order at Bonwit Teller, New York and Chicago; Balliet's; Bullock's Wilshire; Holt Renfrew of Canada. Edith Imre wig, styled by Rick Gillette. Accessories next to last page.

AVEDON









FROM NEW YORK TO PARIS

new ways to dress in black—with an oversized jacket

Two textures—two tones of black, *left*. Lean black gabardine pants. And a wonderful black jacket—from Blassport, in rainproof rubberized canvas lined with cold-proof Borg furry pile—snaps, pockets, lots of room—you won't ever want to take it off!
Jacket, of polyester and cotton (Tussah Fabrics), lined with acrylic (Borg Textiles). About $140. Wool-mark pants, (Anglo Fabrics), about $80. Both, Saks Fifth Avenue; I. Magnin. Jacket, at Kaufmann's; The Union Co. Accessories, next to last page.

AVEDON

At the Casino de Paris, *above,* with Lisette Malidor, star of Roland Petit's revue, "Zizi, je t'aime"—Lauren wears black with a jacket that gives it real punch: Halston's great oversized shirt in acid-green Ultrasuède—the perfect line over his black silk shirt, narrow cashmere pullover, and lean wool jersey pants. Shirt-jacket, of polyester and polyurethane. About $200. At Bergdorf Goodman; Hutzler's; Garfinckel's; Montaldo's; Jacobson's; Stanley Korshak. Pants and sweater, to order at Halston Limited.





FROM NEW YORK TO PARIS

new ways to dress in black—with brilliant jewels, with brilliant color

La gaieté Américaine, left—a night at Maxim's—champagne, soft lights. And tailored black, fired with carved crystal and diamonds from M. Gérard—earrings, clip, and a thin gold-and-diamond chain at the neck. *Backstage with Nureyev, above,* at the Cour Carrée in the Louvre (where he danced in this summer's spectacular under-the-stars "Swan Lake"), Lauren in a sensation of color for black. Oscar de la Renta's red satin Chinese-y jacket with gold and silver embroidery and edges of silky black fox. Over a long, soft crystal-pleated dress in black satin-faced crêpe de Chine. Of Abraham silk. About $495. Jacket, of rayon and silk (Brochers Couture fabric), with dyed black Norwegian fox. About $925. Both, at Martha; Sakowitz; El Palacio de Hierro, Mexico City. Dress, also at Maison Blanche; Swanson's. Hair and makeup, here and the preceding six pages, Rick Gillette.

AVEDON



PARIS

SAINT LAURENT LEADS THE WAY

. . . which is why, once again, we're opening our Couture report with Saint Laurent; his key looks just happen to be the key looks—the best example of everything modern, upbeat, and attractive in every category of dressing for every minute in the day. Not that his basic formula has changed—nobody understands better that the casual, sportswear mood is the mood of today—this year, he has simply taken it to its highest level. It is the most pared down. The most feminine. It is gentle. It is easy. It is luxurious in its understatement. It has to do with thin, fluid, sensuous fabrics; with crochet sweaters that feel like babies' robes; with clothes fitting on the body and moving with the body. . . . It is Couture at its healthiest: a way for real women to look —whenever, wherever—it is perfection!

Number 16, *above:* The perfect sweater-and-pants look. This year, a crochet sweater—the lightest, the most on-the-body sweater—worked in bands of two different patterns of stitches to look like two different shades of black. The thinnest crêpe de Chine blouse underneath, in silvery grey-on-grey Gandini silk. Pants of black-grey Leonard wool flannel. . . . The shirred velvet beret—the hat of Paris! The flirt of a silver-fox boa. To order at I. Magnin.

Number 38, *opposite:* The restaurant dress. The small, bias, low-flaring shape, barely skimming the body, coming to just below the calf (the later the hour, the longer his length). His new speckle print—the non-print of prints!—in black-on-beige Abraham silk crêpe de Chine, with a boa of speckled ostrich to throw around it. Dress, Marshall Field. To order, at I. Magnin. On all these pages, Lauren's hair (here, with an Edith Imre wig) and makeup, by Rick Gillette.

COUTURE HIGH POINTS

Point by point, below, the news as we see it—from the top collections in Paris, New York, Italy, and Spain. . . .
POINT: LENGTHS. No question, they are longer. Every knee was covered, from just to the bottom of the kneecap (the going day length, and the one we liked best) to two or more inches below. And as lengths went longer, heels went higher; higher on a closed pump by day, higher on an open-toe pump and on a sandal at night—the leg is still there, but now the whole line is attenuated.
POINT: THE BIG COAT. The biggest we've seen. Big as capes at Dior—that kind of width, and deep, deep armholes. The interesting thing—the Couture thing!—is that, for all the volume, it's never an overwhelming coat. There is not a centimeter of excess, which has partly to do with cut, partly with fabric. They are the most perfect wools—with warmth, with body, but without any heaviness. And none added—no linings, paddings; even a small woman could carry it off. . . . Underneath, a narrow-falling skirt or pants—the same story on both sides of the Atlantic: the lean line under the big coat!
POINT: THE SMALLER JACKET. The jacket to watch. The carved, curved, shy-of-the-hipbone jacket—in suède at Givenchy, knit at Valentino; under the big coats of Dior. Here, too, the luxe is in what's left out—no construction, just cut and fabric. . . what the Couture does best.
POINT: LEANER PANTS. The newest-looking pants—the trimness of Givenchy's made anything wider seem too wide.
POINT: THE CRÊPE DE CHINE BLOUSES. The *wonderful* crêpe de Chine blouses in soft, ravishingly thin silks—the last luxury! And they were everywhere—tucked into skirts, pants; as the top of a dress; under jackets and coats; peeking out over the tops of pullovers and cardigans. Lacquer red under grey. Apple green under emerald velvet. Shades of brown under brown- (Continued)

AVEDON





COUTURE HIGH POINTS/PARIS

saint laurent— the ultimate sweaters

Number 14, *above:* The best sweater and skirt and crêpe de Chine blouse—the suit for day. The lean, long crochet sweater with a perfect little collar lying flat at the back of the neck—heathered beige, brown-and-black bandings. The wonderful speckle print as a blouse—aubergine and butterscotch on cream. His new, gently flared skirt—an inch below the knee for day—of Moreau brown wool crêpe. Blouse, Abraham silk. To order at I. Magnin.

Number 49, *right:* The sweater and skirt at night—black at night—*the* dinner suit. The crochet cardigan, casual as day—but with a flirt of speckled ostrich around the neck; a beautiful black chiffon blouse underneath, with a tucked front and collar of bias ruffles. The flared wool crêpe skirt—now to the top of the calf—belted in rhinestone links. Skirt, Moreau wool. Blouse, Bianchini silk. Holt Renfrew of Canada. To order, I. Magnin.

Number 2, *right:* The $3,500 sweater—his new evening sweater—the famous Paris sweater. Subtler than any glitter sweater (including the Saint Laurent of last year). Lighter, thinner. More candlelight than bonfire—tiny dulled beads of grey and amber with golden bugle beads embroidered on a base of nude chiffon—bias cut so it just falls into the body. Over a nude chiffon blouse of Bianchini silk; Gandini grey wool flannel trousers. Lesage embroidery. To order, I. Magnin.

AVEDON



COUTURE HIGH POINTS

(Continued) and-beige tweed....The single most desirable thing in fashion this year!

POINT: THE WAIST. It isn't the cinched waist coming back to haunt us; it's more an *awareness* of waists. Because that whole area—bottom of the rib cage to top of the hip—is always totally smooth. There are pleats day and night, for instance, but stitched to the hip and falling slim. There are the small jackets, curved into the waist. There are thin belts every minute—pewter links on Saint Laurent's suit for day, diamonds on his dinner suit, a thin gold snake on his one-shoulder evening tube. There are Galitzine's long evenings with wide fascias wrapping the waist . . . a thin belt over them.

POINT: ANKLE LENGTH AT NIGHT. The newest length! The prettiest, most seductive length—you can see the ankle, the foot, the shoe. On dresses and pyjamas, in fabrics like charmeuse, silk jersey, crêpe de Chine, chiffon velvet—fabrics that move like liquid; there's never the look of an abrupt hem or a sudden stop. Even standing still, there is a feeling of movement!

POINT: COLOR. The whole grey-beige-brown gamut. All tones of blue (Dior's famous "denim" blues!). Now and then, moments of clear, brilliant lacquer-red for evening. Pale, tint-of-color pastels for evening. And black, black, black—the world's favorite color at night!

POINT: FEATHERS AND FUR AT NIGHT. The ostrich jacket, the ostrich boa—palest green with a dress of palest green, speckled black-and-white with a black dress—or all black, all white. The silver-fox boa all over Paris—all over the world! The flirt of all time!



COUTURE HIGH POINTS/PARIS

saint laurent— the ultimate evening looks



Number 31, *far left:* The one-shoulder dress to end all one-shoulder dresses! The leanness of the long bias black chiffon tube—like veiling around the body—with a bias crêpe georgette overlay falling across. All the drama without a touch of excess . . . One narrow gold snake around the waist, one around the throat—the new Saint Laurent jewel. Dress, of Abraham silk. To order at I. Magnin.

Number 45, *left:* The ankle-length black velvet suit—the great evening suit. His forever smock-jacket, with "diamond" buttons over a black chiffon blouse with a peplum of tiny pleats and a ruffled jabot. The new flared skirt—the seductive new length—showing the ankle, the high-heeled shoe. The suit, of Leonard silk velvet. Blouse, of Bianchini silk chiffon. To order at I. Magnin.

Number 57, *left:* The newest evening dress—the bias, body-skimming, flared-from-the-knee long dress in bright-navy hammered satin . . . three rhinestone straps across the naked back . . . the surprise of a little navy chiffon bed jacket just floated over. Abraham silk satin. Bianchini silk chiffon. To order at I. Magnin. Rick Gillette's evening coif: a delicious small knot at the nape.

AVEDON

the big coat
in fur,
the small jacket
in suède



AVEDON

PERTEGAZ

The way to look on the coldest day—Pertegaz's enormous grey squirrel coat, *far left*, with all the edges outlined in thick, rolling bands of silver fox. Like being wrapped in a big fur blanket—you—are—warm! Straight grey flannel pants. Chinchilla beret. To order, I. Magnin; El Palacio de Hierro, Mexico City.

GIVENCHY

The new look of a jacket, *left*, small, lean, perfect at Givenchy in greeny-grey suède with raccoon cuffs. Matching flannel pants—lean and straight—the newest-looking pants in Paris. Suède poncho with a big raccoon collar. Raccoon hat. Besson wool. To order, Lord & Taylor; I. Magnin.





COUTURE HIGH POINTS/ITALY, PARIS

the small jacket, the big coat

VALENTINO

The new casual suit at Valentino, *above*—the new, trim, pared, smaller jacket in grey-on-grey checkerboard knit. The wrap skirt—and the cuffs, collar, and edges of the jacket—in Bises double-faced grey flannel. Underneath, here—always—everywhere, the soft-tied crêpe de Chine blouse (Bises silk). To order at I. Magnin. Edith Imre wigs, Styled by Rick Gillette.

DIOR

Number 4, *right:* The great Dior coat—the biggest coat in Paris! Marc Bohan's soft, unlined cape of a coat in peachy-beige Shetland tweed, widening from narrow shoulders and deep raglan sleeves—a big coat cut small, as could only happen in the couture. No bulk, no excess anywhere—in repose, the line is still there! Matching cuffed trousers, small belted jacket, and a crêpe de Chine blouse. Besson wool. To order, I. Magnin.





COUTURE HIGH POINTS/PARIS

the coat of today— a raincoat

PATOU

The big coat as a raincoat—a real raincoat—in tan rubberized cotton, *above*. With matching rainhat, boots. (Boots for weather only!) . . . Lean-falling pleated grey flannel skirt; lean brown sweater; crêpe de Chine blouse. Skirt, Petillault wool. Coat, of Bucol fabric. To order, El Palacio de Hierro, Mexico City. Boots, François Villon for Patou.

UNGARO

Number 39, *right*— the best raincoat in town! The longest skirt— the widest skirt— and big deep armholes— it goes over everything and keeps it all dry. In really-rainproof beige rubberized cotton (Bucol). Black-and-pecan wool jersey pants (Lan-Be fabric). To order at I. Magnin.




AVEDON



URI HIGH POINTS NEW YORK

halston—the big coat for day, the ankle-length dress at night

PERTEGAZ

The glamour of black, the ease of a pyjama, *left*, with the best little top of all for evening—the perfectly cut black chiffon surplice blouse wrapped small at the waist—you'd go out of your way to find it! Black chiffon velvet pants, narrow on the hip. Cardigan of zebra-patterned sequins.
To order at I. Magnin;
El Palacio de Hierro, Mexico City.

UNGARO

The long black dress, *right*—the beautiful black dress—the most covered yet the most bare dress anywhere. Thin wool chiffon gathered to a deep V, falling soft from a curved slightly raised waistband. The black ostrich boa—the flirt of Paris. Dress, of Taroni fabric.
To order at I. Magnin. Jewelry, Borbonese for Ungaro.

COUTURE HIGH POINTS/SPAIN, PARIS

black at night



AVEDON

COUTURE HIGH POINTS/ITALY, PARIS

ankle-length—prettiest new length at night

LANCETTI
Number 349, *left*—one of the hottest numbers in Italy! The ankle-length movie-star dress in bias-cut black satin crêpe. The clingiest skirt, the most glamorous neckline—sweetheart curves on a thin halter strap—draped, wrapped, tied—held by two rhinestone bows. Dress, of Bises silk, with matching curly-ostrich jacket. Jewelry, by Bozart for Lancetti. Coifs, throughout these pages, by Rick Gillette.

GIVENCHY
Ankle-length brown dress of thinnest silk crêpe, *right*—the most alluring dress at Givenchy—the most alluring new evening length. The hem just gently turned under, unpressed—soft, flirting around the ankles. Small, taut, deep-V bodice . . . slightly raised waist held with a leash of gold snakeskin. Ankle-length gold snakeskin coat, high-heeled strippy gold sandals. Dress, of Abraham silk. To order, at Lord & Taylor; I. Magnin.



COUTURE HIGH POINTS/PARIS, ITALY

big evenings—the most luxurious pyjama, the prettiest long dress

DIOR

Number 83, *left*—the dress everyone wanted at Dior—the prettiest big-evening dress in Paris. Seafoam crêpe georgette with the most flattering pleats in the world—smooth over the hips, falling slim from an uneven step pattern at the top of the legs. The long, long-sleeved top, narrow-belted in diamond-and-silver rondels. The new evening cover-up—a matching cardigan of seafoam ostrich feathers. Abraham fabric. Original, at Saks Fifth Avenue. Adaptation (dress only), also at Saks Fifth Avenue.

GALITZINE

The pyjama at Galitzine, *right*—the modern, luxurious pyjama. The cardigan and deep plunging pullover, of brown cut-velvet chiffon edged in crystal-encrusted lamé. The brown charmeuse pants, small on the hip . . . fluid, easy. The necklace and belt—a tube of thin discs and glitter—by Borbonese, at Lord & Taylor. Pyjama, of Stucchi velvet; Sisan satin charmeuse. To order, I. Magnin. Copy at Lord & Taylor.

AVEDON



COUTURE HIGH POINTS/ITALY

the total look of a woman at night



GALITZINE
It's never just a dress at Galitzine, it's a whole look . . . the hair, the makeup, the jewelry . . . the total impact of an attractive woman. *Left*, the top of a long print crêpe de Chine dress, belted with a wide purple fascia. . . . Coils of flat discs in purple and crystal light as ribbon around the neck and waist . . . giving off light—giving off glamour. Dress, Stucchi fabric. To order at I. Magnin. Borbonese jewelry.

VALENTINO
The all-time black dress, *right* . . . the long, sinuous, bias-cut silk-crêpe halter dress . . . the prettiest neckline—chiffon wrapped at the throat and tied in a huge soft bow, a pale-mauve rose tucked in. Dress, of Polidori fabric. To order, Martha; I. Magnin. Jewelry, Ugo Correani for Valentino. Hair and makeup, here and the preceding twenty-eight pages, by Rick Gillette.

AVEDON

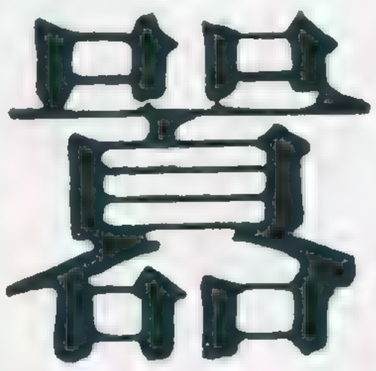
PEOPLE ARE TALKING ABOUT...



Tony Curtis, Bruce Jay Friedman, and Jacques Levy—three dudes stacking up luck for "The One-Night Stand," the play-with-tunes that touches off Tony's B'way debut this month. On the track record for author Friedman—"A Mother's Kisses," "Scuba Duba": for director Levy, of the comic-strip face—a Ph.D. in psychology and "Oh! Calcutta!". . . Tony smiles with eyes of gorgeous blue.

ARMEN KACHATURIAN

"Deep-Sixing."...Constitutional law as if it hadn't been with us for some time and the rising awareness of Alexander Bickel, Yale's expert on the subject....In Russia this month, the meeting of the World Psychiatric Association and the question in the air as to whether anyone will bring up the delicate matter of declaring political dissidents schizophrenics....The New York Film Festival rousing a crossruff of "supers" and "ghastlys"; it opened with Truffaut's Paris zinger, "La Nuit Américaine" ("Day For Night"), scrambling on through flicks vexing and not—notably, Cannes winner "The Mother And The Whore," with Jean-Pierre Léaud and Bernadette Lafont of "Such a Gorgeous Kid Like Me."...Making money in the incense business run by the Hare Krishna folk—even the company president has to take his turn at latrine detail....Life preservers for dogs...."Mungo's Dream," a nourishing novel by J.I.M. Stewart (who is also Michael Innes, the mystery man) with a reviving twist on Oxford life, twining genuine and sometimes unlikely loyalties. ...The sleeper, "After Claude" by Iris Owens, a female novel full of straight-out bitchery and laughs with the sloppy-sexy heroine claiming she is "the plaything of an infantile god"—that's Claude.



Everything going Chinese: The great art and archaeology show Channel-hopped from Paris to London....At New York's Metropolitan Museum—The Arts of Ancient China, neolithic through T'ang. ..."Makes a great noise" as the ideogram to the left says—and in Lin Yutang's first modern Chinese dictionary there's a nice variant of this meaning "news report, rumor, protest."

STORK CLUB IT'S COMING BACK...IT'S MEANT FOR MAKIN' WHOOPEE WHICH HASN'T BEEN SO EASY TO COME BY LATELY. END-OF-OCTOBER OPENING ENGINEERED BY MIKE MALKAN WITH ALL THE OLD BILLINGSLEY BALLYHOO—THE CUB ROOM! RHUMBA BAND! PETER DUCHIN! BALLOONS! ...AND ALL THOSE SWELL PHOTOGENIC ASHTRAYS....



PAUL HYMAN



Gladman Alan Price whose stylish songs spliced the movie "Oh Lucky Man!" with a thumping joyous beat, a sweet and tender rock (all on the sound-track LP). One of the original Animals (just-post-Beatles), he now hacks TV, film, the works.

Bob Marley, right, lead singer of The Wailers now taking the country with the gut-rock-calypso reggae sound brought from the tough shantytown of Kingston, Jamaica. Producer, singer, songwriter, acoustic guitarist, Marley exudes good vibes. The group sound: all atavistic rhythms, probing harmonies, pulsating on a basic guitar line with drums coming in on the offbeat, plus a carousel organ. Current album: "Catch A Fire." Next: a sound studio in Jamaica.





CHRISTIAN STEINER

Making lots of night music: Pretty Evelyn Lear and her husband Thomas Stewart. He's top-dog baritone at the Met this year, singing four villains. Evelyn's first Donna Elvira, next spring.

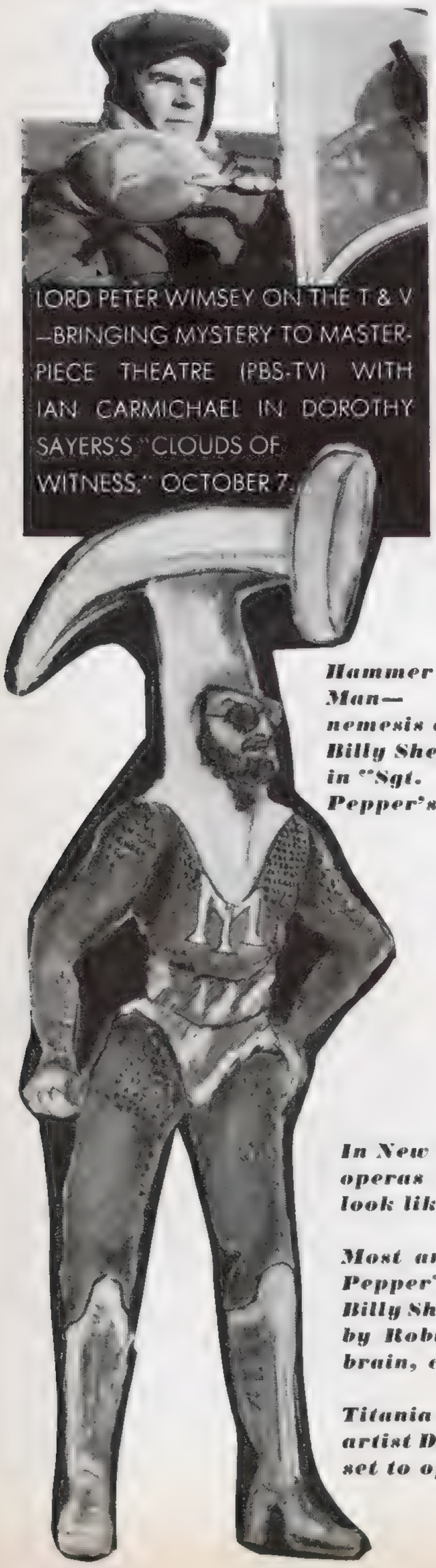


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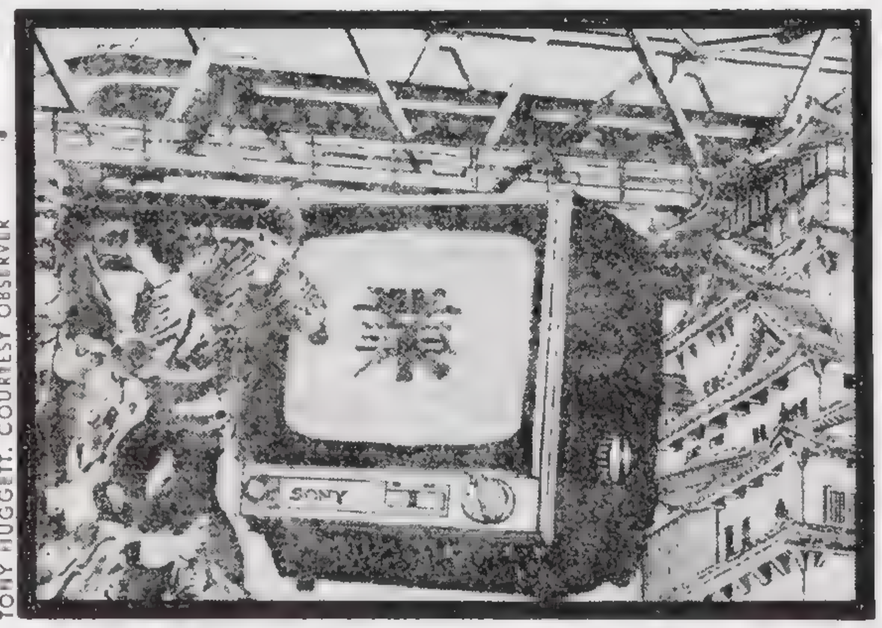
Motion picture Arcadia: "Dorothy And Lillian Gish," a new jumbo book of memorabilia. Lillian, above left, as Diane of the Follies. Right: Coy, naughty Dorothy.



Stomu Yamash'ta, above, wild, free spirit of the Red Buddha Theatre—SRO in Paris and London, now here—a mix of mime, dance, Japanese music, pop, rock, Noh, ferocious percussion—exciting, devilish.



Hammer Man—nemesis of Billy Shears in "Sgt. Pepper's etc."



TONY HUGGETT. COURTESY OBSERVER

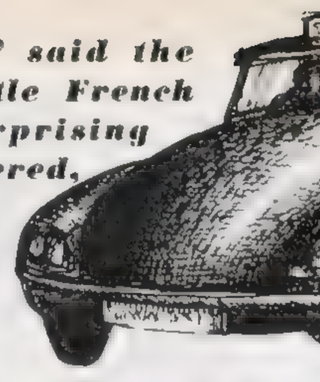
In New York, it's Japanese delicatessens. . . . In Tokyo: soap operas à l'ouest changing the decor of Japanese houses to look like the ones in "Secret Storm" or "Days of Our Lives."

Most antic of all Broadway plans: a rock spectacle, "Sgt. Pepper's Lonely Hearts Club Band With The One And Only Billy Shears," based on Lennon-McCartney numbers, adapted by Robin Wagner and Tom O'Horgan: opens on a balloon-brain, center-stage. The Hammer Men are the bad guys.

Titania and the Indian boy, right, costume sketch by English artist David Walker for Sir Frederick Ashton's "The Dream," set to open the Joffrey Ballet in New York this season.



"Call me a taxi," said the jaunty, sighing little French Citroën. An enterprising N.Y. cabbie answered, "Okay, you're a taxi," and painted it yellow. Just one so far, but there are some London rogue buses at large, too.



PHILIPPE WEISBECKER



LEONARD FREED, MAGNUM

If the media's a put-on, put it on—here Lt. Calley masks. From anthropologist Edmund Carpenter's funny, frightening book, "Oh What a Blow That Phantom Gave Me!"

People Are Talking About...The Gish book (see left, above) in which frail-as-a-snowdrop Lillian explains, "Virgins are the hardest roles to play. Those dear little girls—to make them interesting takes great vitality, but a fallen woman or a vamp!—75 percent of your work is already done."...The morning-after phrase, "Boy! Was I bummed out last night."

People Are Talking About . . . Cleo Laine and Johnny Dankworth, the husband-wife team making some gorgeous British jazz at the Rainbow Grill....The brilliant, compelling, labyrinthine novel, "The Obscene Bird of Night" by Chilean writer José Donoso. . . . California's spa, The Golden Door, splashing its first "seminar for couples" with a Menninger Foundation session *Toward Understanding Man;* starts in December. . . . Fancy cooking at men's colleges.

PEOPLE ARE TALKING ABOUT...

WASHINGTON POWER PILE-UP

By Sandra McElwaine

Nothing is steeper or slipperier than the climb, nothing is faster or more jolting than the fall; in our capital, power moves—it also shakes

EDITOR'S NOTE: *A tall, breezy brown-eyed beauty, the daughter of a United States diplomat, Sandra McElwaine has lived in Washington, D.C., most of her life—excepting only time spent in Australia, the Philippines, and Belgium—and her flashy eyes seem to see right through the capital's marble façades and ivied-brick walls; she knows what's going on. Sandra's fascination with power goes right back to her days at the National Cathedral School for Girls (see Status Symbols, page 184), which she followed up with stints at Sweet Briar College and the Neighborhood Playhouse School of the Theatre in New York. Mrs. McElwaine (her husband, businessman Robert M. McElwaine, is on the Federal City Council; the house where they live with their son, thirteen-year-old Andrew, is in Kalorama—another Status item) has been fashion editor for* The Washingtonian *magazine, but she admits that being "an actress of sorts"—one who speaks French and Spanish fluently—has been more pertinent to life on the tricky slopes of the Washington scene.*

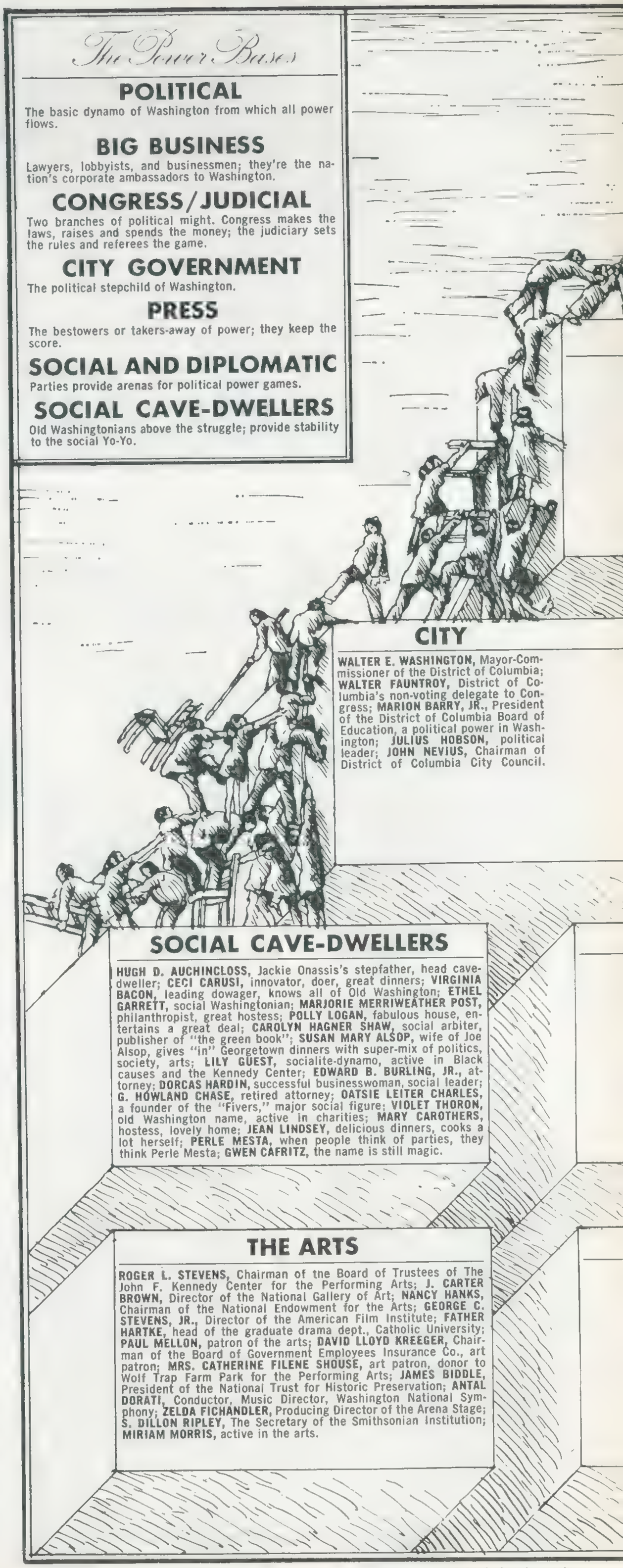
What turns heads, stops conversations in mid-sentence, and inspires instant awe? In New York, it's money. In Hollywood, it's fame. In Chicago, you get second looks with the trappings of big industry. But in Washington, D.C., nothing really counts but unadulterated power. It's fickle, it's fleeting, but what sparkles the eye in this one-horse town—where the one horse is government—is power, and that flows from the top: The White House.

Say what you will, Republican or Democrat, the White House has a spellbinding aura. An invitation from that address means a command performance, and very few would decline to attend. To be a staffer in the White House was long considered a most glamorous job in Washington; and once entrenched inside its ghostly walls, the denizens would hang on with every grip they knew. Lately, some fingers have faltered; but it's still a good address.

Next to the White House, the Capitol is the chief source of influence and fame. On The Hill, Senators and Congressmen along with their aides willingly work in top gear for fifteen or sixteen hours a day; and scarcely one of them would claim that he's doing it for the salary. It's done for that intangible something, that mystical force that turns people on. That's power.

The Senator's castle is his office, and to reach him there is no easy matter; he is well fortressed against outsiders by legislative and administrative aides and by secretaries of various ranks, the most important being the secretary (like the President's) who opens mail marked "personal and private." We can't ever know what happens to envelopes marked "eyes only" or—even—an occasional *billet doux*.

Many Senators and Congressmen have sacrificed their personal lives for their power. Scores of marriages have smashed on the political rocks; scores of others are token marriages, maintained only for political purposes. One bachelor Congressman, John Brademas, has said: "To have a successful marriage with a politician, a woman almost *has* to have an identity of her own. Sure, I'd be willing to make compromises; but unless my wife had separate interests, it would be pretty tough for her." Bethine Church, wife of Frank Church, Senator from Idaho, says she feels that in Washington "life for a political wife would be purgatory unless a couple shared common goals and had a good solid marriage to begin with." Some women do seem to be able to sublimate their aspirations in their husbands' political ambitions; but how many women can cope in the (Continued)



ILLUSTRATED BY PHILIPPE WEISBECKER



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WINSTON and **ANN WILLOUGHBY,** he is a dentist, social leaders; **DR.** and **MRS. JOHN CLARKE,** he is a physician, active in the arts; **DAVID** and **VI HINTON,** he is a physician, active in the community; **MARGURITE MAZIQUE,** former wife of Harry Belafonte, hostess; **WILLIAM FUNDERBURK,** surgeon, active in the community; **ALVIN ROBINSON,** physician, involved in community affairs; **BENNETTA WASHINGTON,** wife of Mayor Washington, former teacher, social worker.

DIRECT-LINERS

NELSON A. ROCKEFELLER, Governor of New York; **RONALD REAGAN,** Governor of California; **HENRY FORD, II,** Ford Motor Co., Chairman; **FRANK SINATRA,** singer, actor, recent Nixon convert; **BEBE REBOZO,** businessman, investor, Key Biscayne Nixon neighbor; **W. CLEMENT STONE,** Chicago businessman; **ELMER BOBST,** Honorary Chairman of the Board of Warner-Lambert Co.; **ART LINKLETTER,** television host; **DON KENDALL,** Chairman of the Board of Pepsico, Inc.; **JOHN MULCAHY,** businessman, Nixon crony; **BILLY GRAHAM,** evangelist; **JOHN SHAHEEN,** Nixon chum, active in business; **JACK WRATHER,** television producer, financier, Chairman of the Board of Muzak, Inc.; **SAMMY DAVIS, JR.,** entertainer.

BLACK DOERS

PEGGY COOPER, winner of the John D. Rockefeller III Youth Award, Founder of Workshops for Careers in the Arts; **ROBERT HOOKS,** actor, founder of The D.C. Black Repertory Theater; **PATRICIA ROBERTS HARRIS,** lawyer, former U.S. Ambassador to Luxembourg; **JOHN B. DUNCAN,** first Black Commissioner of the District of Columbia; **ADOLPHUS ELAY,** patron and collector of Black art; **JOHN KINARD,** Director of Anacostia Neighborhood Museum; **JEAN CAMPER CAHN,** Dean of the Antioch Law School; **JUDY JONES,** Director of Preterm, an abortion clinic; **CLEVELAND DENNARD,** physician; **MARILYN FUNDERBURK,** active in the arts and community affairs; **MARY TREADWELL BARRY,** wife of D.C. School Board Chairman, involved in Washington community.

The Power Bases

BLACK BUSINESS
A new and growing source of financial clout.

LOCAL BUSINESS
Money makes for political muscle.

BLACK CAVE-DWELLERS
Established Black society; set the tone and goals for many people.

THE ARTS
Artists, patrons, and experts take power plays onstage, into museum boardrooms, sometimes even to Capitol Hill.

BLACK SOCIAL
A new leadership; brings about change and social reform, helps to amend the rules.

DIRECT-LINERS
The White House's power network throughout the country.

BLACK DOERS
Energetic movers; make the Black population of Washington into a power base.

"Nobody underestimates the importance of social life in Washington; it's vital to the whole power structure, and much can be accomplished at a black-tie dinner."

(Continued) way that Muriel Humphrey, Lola Aiken, or Marvella Bayh have done?

It is not necessarily the big publicity-catchers who control the power. Committee chairmanships make terrific bases. You may not know these names, but their clout is evident: A relatively obscure Congressman from Arkansas, Wilbur Mills, is one of the four or five most powerful men in town. As Chairman of the Ways and Means Committee, Mills heads the committee that is responsible for all revenue-raising legislation; as leader of the "committee on committees" (the Democratic members of the Ways and Means Committee who decide which fellow Democrats will sit on which committees), Mills shares power over others' powers. George Mahon, Congressman from Texas, is Chairman of the House Appropriations Committee—the group that determines how money raised by legislation is spent. John Blatnik, Congressman from Minnesota, wields his weight as Chairman of the Public Works Committee; they dole out post offices, office buildings, bridges, and dams.

The Ninety-third Congress has taken some lumps from the Administration; the Watergate investigations have thrown the punches in the other direction. No matter how the inquiries turn out, the power balances will be altered. No one involved will ever be the same again; and some people feel that the President's strength is weakening, that the power is swinging back to the other branches of government. As seldom before, power is in a state of transfer.

The Watergate hearings themselves have become a new arena for the city's power shifts. Little-known Senators and their lawyers and aides have been thrust in front of the video cameras and their faces broadcast across the country—for better or worse. The televised coverage of the hearings has brought these men national fame as well as more personal attentions that have presented some problems: they are mobbed wherever they go, the volume of their mail is overwhelming, uncountable numbers of tourists flock to their offices in search of souvenirs and signed photographs, and requests for speaking engagements pour in—double the number they had last year. This exposure could prove vote-getting for the four Senators who will be running for reelection next year: Ervin, Inouye, Gurney, and Talmadge.

Veteran Senator Sam Ervin, whose telephone number had been in the Washington book for nineteen years, was so inundated with calls that he reluctantly changed to an unlisted number. Edward Gurney seems appalled by his new status as a sex object; he has been flooded with marriage proposals—from women who don't realize that he's been married for thirty-three years. Six-foot, six-inch Lowell Weicker, a great outdoorsman, has abandoned his early-morning tennis and office soft-ball games to catch up with extra work the investigation has generated; but wherever he goes fans appear to ask for his autograph. Howard Baker, rapidly becoming the town's No. 1 heartbreaker with one hundred mash notes in his mailbox in just a few weeks, is being touted as a GOP Presidential contender. Determined women rush up to kiss Herman E. Talmadge when he rides in the Senate Office-to-Capitol subway. Daniel Inouye's headaches brought on by bright TV lights won country-wide sympathy. And Joseph Montoya is kept busy sending back unsolicited honoraria. Each of the Senators on the Committee has spruced up his wardrobe and his haircut for television, several have even gone on diets, but none has yet resorted to Nixon-style pancake make up.

"The power of the press" is not a dog-eared catch phrase in Washington; it's a force with considerable voltage. Each TV commentator or syndicated columnist has his special sphere of influence, and what and whom he influences affects us all. At the top of the heap sits Kay Graham of *The Washington Post;* nearly every other stratum looks up at the sound of her name. Joe Alsop has created his own prestigious vantage point, as have James Reston, Mary McGrory, and Tom Braden. (Braden's wife, Joan, one of the few Democrats who is accepted in Administration circles, frequently is seen lunching and whispering with Henry Kissinger.) And the Government sometimes seems to treat columnist Jack Anderson as if he were the sovereign of another nation.

Black people have had a tremendous impact, both business and social, on the city (the population of the District is 73 percent Black), and their force can be felt on every level. The District of Columbia government, which controls the workings of the town, is basically Black; the Mayor and Delegate at Large to the Congress are both Black. The number of successful Black lawyers cannot be totaled; Black banks, insurance companies, and real estate firms are flourishing, and Senator Edward Brooke says that under the Nixon Administration "there has been a great advance in Black entrepreneurship." Black and white people are more often together socially; and Black art groups are well subsidized and attended by almost every stratum of society.

Nobody underestimates the importance of social life in Washington—it's vital to the whole power structure. Social secretaries who control the flow and ebb through embassy doorways often determine who's *in* and who's not. An elderly protocol expert of impeccable Washington background and near invisibility (no one ever seems to have seen her), Carolyn Hagner Shaw, publishes the flock-velvet-covered "green book," a grassy Washington version of a social register actually named *The Social List of Washington, D.C.* and containing information vital in that city but hardly considered social anywhere else: a complete rundown of all the departments of our (Continued on page 236)

Washington Status Restaurants

Sans Souci—Glamour from everywhere and the *only* place to have lunch; call a day ahead to Maître d' Paul, expensive.
Chez Camille—A marvelous Frenchman in Washington, minutes from downtown, moderate.
Rive Gauche—Most erratic but you could be lucky; big under the Kennedys and people still come; Georgetown.
La Nicoise—Senators, Congressmen, everyone eats here in the handiest spot in Georgetown; food from Provence, roller-skating waiters, moderate prices.
Jean Pierre—Good for people who really like to eat, middle of the business district, no atmosphere, excellent food.
Le Bagatelle—People who know good food come here, was started by the group that worked at the Jockey Club, ask for Maître d' Jacques, moderate to expensive.
La Colline—Very new on Capitol Hill, say will serve splendid French food.
Super-status—Not the name of a restaurant but what you get if you lunch with Kay Graham in her very private dining room at *The Washington Post*.

Status Symbols

Place to live—Georgetown, Foxhall Road, Kalorama area
School—National Cathedral School for Girls, St. Alban's School for Boys
Market—The French Market; Neam's Market, Inc.; Georgetown Safeway
Florist—Aster Florist, Inc.; this year, order anemones or fuchsia
Caterer—Ridgewell's Caterers; the dish to get is Veal Franciscan, their own wine-sauced marvel
Dress Shop—Dorcas Hardin Women's Apparel
Fish Market—Cannon Seafood, Inc.; no delivery on orders under $10
Dog—Old English Sheepdog, German Shepherd
Architect—Hugh N. Jacobsen
Decorator—New York's Sister Parish, Parish-Hadley, Inc.; Albert Hadley flies down for the day
Dentist—Dr. William Chase
Physician—Dr. Worth Daniels
Wines and Liquors—Ace Beverage Co.; vodka's big in the hot months, champagne's for any weather
Gardener—Nicholson's Nursery
Sport—Tennis: the place, St. Alban's Tennis Club; the pro, Allie Ritzenberg
Charity Ball—The Symphony Ball: white tie, full regalia
Dance—The "Fivers": five hostesses (only one anonymous and perhaps unreal) invite social Washington for a subscription dance twice a year
Orchestra—Howard Devron Orchestras
Embassy—Iranian or Spanish
Car—Mercedes-Benz; buy it at McNey Motors in Bethesda, Maryland
Pet Cemetery—Aspen Hill Pet Cemetery & Funeral Home; J. Edgar Hoover had ten dogs buried here, each with its own marker
Hairdresser—Jean-Paul at Garfinckel's
Exercise—The Watergate Hotel Health Club
Club—1925 F Street Club, only to eat; Chevy Chase is the country club
Men's club—Metropolitan Club, Burning Tree Club
Super-status—Season tickets to Washington Redskins games



ILLUSTRATED BY ROBERT GROSSMAN

The morning match between "bod" Sally Quinn and "brain" Barbara Walters as scored by a sassy female observer who has plenty of what they've got, has been televised herself

Oh, Morning Stars...

BY BLAIR SABOL

A male friend of mine tried to explain the controversy. "It's a matter of who you would like to get out of bed with in the morning. Sexy Sal or Brazen Barb?" (Sorry to say that neither are actually my type of bed partner.) Another television critic likened this dawn's-early-lite battle between bods and brains to having "a cherry tart (Quinn) or a hot hors d'oeuvre (Walters)."

Now somewhere in all of this sexpressed appeal of Sally and Barbara lies the fact that both have received the stamp of approval as professional journalists and top-notch reporters. After all, shouldn't that be the prime reason why we would even bother to tune them in at all at the savage hour of 7 A.M.? Furthermore, there simply is no contest when you consider that Quinn and Walters hardly overlap each other's air time (Walters has an hour longer) let alone style of delivery. Nevertheless they are television personalities if not *THE* morning stars (along with the 10 A.M. ritual replay of *I Love Lucy* and whoever's in the kitchen with Dinah). So we can't help but admire them day after day looking so superbly blushed, hair blown dry (not a black root or a grey bag), and poised, giving us the lowdown on the rising cost of beef and the criminal terror in our cities' streets. Not to mention acting so jovial and personable between the lines to their male counterparts (who have been pushed into the roles of "sidekicks").

Just being able to sit up straight behind those mahogany desks in front of such a vast viewing audience, unloading the early morning tales of Watergate's woes or Cambodian clobberings, is not exactly like slouching at a kitchen table with one of the girls, slurping a black coffee, and reporting about the latest bum love affair or rumored vasectomy. Even so, I have to admit to myself that it's their "star quality" I keep thinking of whenever I watch Sally and Barbara. I mean, do they know of *MY* domestic problems? (The plumber pulling a no-show, my next door neighbor stealing my *New York Times.)* Of course not. And although I should and do view them as marvelously successful and serious newswomen, I can't help but fantasize about their personal lives (by now doesn't everyone?), while they are dishing out the deadliest of headlines with deadpan faces.

So I start to think how erotic it is of Sally Quinn to continue her romance with a big-time New York newspaper editor. How perfectly delicious that she goes to all those cocktail parties and tries to score all the men with her whiplash wit. And what about the story of how she was doing an interview with a famous Senator who had the gall to grab her knee and she had the good sense to leave his hand there for want of a better story. Then again, I can't help but tune out on Barbara's audio every so often and tune into the idea of her being such a trouper getting up and kissing her only daughter Jacqueline goodbye at 5 A.M., schlepping to the studio in pitch blackness. The trauma she must have gone through with her separation from producer Lee Guber and how well she recovered by recently hotdating it with such heavyweights as Henry Kissinger.

Mind you none of this nitty gritty humanism ever shows on either lady's face. You can't even see a shadow of it underneath their eyeblinks or cue nods. It's something (Continued on page 238)

ON MY MIND

"It's time to come out boldly for name-dropping"

By Eileen Simpson

The right and wrong ways to use allusions to the famed and fortuned as conversational pepper sauce

A young writer who has recently made his mark on the literary scene complained to me, in his Princeton undergraduate days, that a friend of mine, a distinguished poet, was a name-dropper. He had been heard to drop the name of an even *more* distinguished poet. Oh, dear! I thought, if Allen Tate couldn't talk about T.S. Eliot with impunity, who could talk about whom? And what, if we governed our tongues so strictly, would happen to conversation? Wouldn't it become full of discreet but irritating circumlocutions such as "well-known," "distinguished," "prominent," "famous"?

A confirmed name-dropper myself (as you may have guessed), I continued my unspeakable practice, but timidly, guiltily, with furtive glances this way and that to be sure my Princeton friend wasn't within earshot—until the other day. At a publication-day party to celebrate the appearance of his novel, I confessed to him that I had been dropping *his* name. What did he think of that? "I love it," he said, with disarming candor. Reminded of the remark he had made in his youth, he brushed it aside, "Undergraduate priggishness. Or maybe even envy. How I wished I could call Eliot 'Tom'!"

Before our hostess whisked him away (hissing at me that I was monopolizing the guest of honor), we agreed that it was time to come out boldly in favor of name-dropping. With certain caveats. To wit:

It's bad form to drop the name of someone who has asked that it not be dropped (which, in case you've been wondering, is why I haven't told you the name of my Princeton friend).

When dropping a name, use the form you use in addressing the person. He was Old Possum to Ezra Pound, Tom to Allen Tate, and Mr. Eliot to the young writer and me.

To be avoided is the dropping of the "in" name: Jackie, Gene, and now Henry.

The one-name dropper, like a woman I know who is compulsive about Mary McCarthy's name (in general an eminently droppable one), wonders why her friends begin to fidget when she talks. They are waiting, like the insomniac and the other shoe, for the inevitable Mary.

Observe the law of parsimony. One name adds interest; a string of names becomes a catalogue. And as for name-dropping competitions. . . .

Watch your milieu. Lévi-Strauss (a current favorite in intellectual circles) is the author of *The Raw and the Cooked* to one audience; to another, he is (minus accent and hyphen) a manufacturer of blue jeans.

People who drop the name of a celebrity they've slept with or—and who hasn't heard this one?—a celebrity their former roommate has slept with ("Listen, I know it for a fact. My former roommate slept with him, well maybe not all through the campaign but through New Hampshire, Vermont, and at least northern Massachusetts."), these people give the whole thing a bad name.

There is almost no circumstance under which a famous person doesn't like to have his name dropped (to paraphrase A.J. Liebling) except in malicious gossip. Avoid that, and for the rest, drop away! ▽

BRAVE POET WISE WIFE

Nadezhda Mandelstam:
her spirit, her life in Soviet Russia

BY OLGA CARLISLE



INGE MORATH

Osip Mandelstam—called the greatest Russian poet of his century—left behind, when he vanished in a Siberian camp, two legacies: his timeless poetry and his widow, Nadezhda, now living in Moscow, herself a writer with a strong voice, who in her memoirs (the first book was "Hope Against Hope"; part of the next volume, on the opposite page) speaks out against the insidious tyrannies and corruptions of our age.

A whole generation, a world of strange experiences, and four thousand miles separate me from Nadezhda Yakovlevna Mandelstam. Yet, the thought of her small, bright person tucked away in a modest apartment on the outskirts of Moscow is all-important to me. Wrapped in a warm robe, sitting upright on her bed, Nadezhda Yakovlevna, the seventy-three-year-old widow of the great Russian poet Osip Mandelstam, is a distant but warm presence, a part of my life. Once in a very great while, we talk on the telephone, in a rush of emotional exclamations and questions. And suddenly we are both ready to weep. We can't really say everything we want. We are the victims of a political situation that cuts the world into two arbitrarily-drawn hostile camps, dividing friends, creating generation upon generation of exiles.

Because of her uncommon energy and of her conviction that the obstacles separating the two camps must be overcome, Nadezhda Yakovlevna has acquainted me, more effectively than any other among my Soviet friends, with that segment of the Russian intelligentsia that has remained in Russia after the Revolution—the world of a few who cling to certain traditional Russian values, the "Inner" Emigrés, as they are contemptuously called by the Soviet authorities.

A person full of an almost child-like, ever-renewed curiosity, Nadezhda Yakovlevna is an attentive listener. Over the years I have told her about the remarkable Russians whom I have known in Paris, like the writer Alexis Remizov and the philosopher Nicolas Berdyaev. The fate of these people intrigues present-day Soviet intellectuals, who want to know in detail about the lives of their counterparts in Emigration. The recent past is of special interest to Nadezhda Yakovlevna; one of our bonds is a similar desire to record and preserve something of the Russian culture which we have inherited. Once, Nadezhda Yakovlevna gave me a turquoise ring—to remind me of this mission.

Since we first met in the very early 'sixties, Nadezhda Yakovlevna has written two brilliant books relating to her life and times. These books, *Hope Against Hope* (1970) and *Hope Destroyed*, to be published by Atheneum early next fall, will be counted among the nonfiction masterpieces of our age. Because of these works, and despite the barriers set up to insulate Russians from each other and from the world, Nadezhda Mandelstam has been heard by lovers of poetry everywhere. Thanks to her bravery and to her ingenuity, the major part of Osip Mandelstam's poetic heritage has been saved. In the 'thirties and 'forties, during the years of Stalinist terror, she entrusted much of it to memory: keeping the manuscripts of a banned poet was extremely dangerous then. Now in her books she has given us a definitive analysis of her husband's poetic activity. Moreover, she has brought to life the poet himself and his circle of friends. She has created a lively, nuanced portrait of Mandelstam as a man.

Like that other heroic Russian writer, Alexander Solzhenitsyn, Nadezhda Mandelstam is primarily interested in recording events as they actually happened. Living and working within a society that rewrites history at will to suit its own political aims, Nadezhda Mandelstam and Solzhenitzyn are above all intent on completing their books and on preserving them, despite all difficulties and dangers entailed. Presumably because of their stature as literary figures, they are not arrested. Yet they are the victims of various, lesser kinds of harassment. Their intention is *not* to mobilize public opinion against their country, which they love; but Nadezhda Mandelstam and Alexander Solzhenitsyn want, at whatever risk, to tell the truth as they understand it for the benefit of future Russian generations—and of History.

My first meetings with Nadezhda Yakovlevna took place under the sign of her husband's poetry. This was the warm, exhilarating spring of 1962, a high point in Khrushchev's cultural "thaw": it looked for a time as if censorship were going to be done away with in Russia, as if Mandelstam's literary stature were at last going to be recognized in his own country.

The daughter of a Russian poet, I found it both natural and miraculous to be admitted into Nadezhda Mandelstam's intimacy. Certain poems, with which I had been acquainted since early childhood, were taking body, as it were, in the true spirit of Mandelstam's Acmeism—before the Revolution. Acmeism had been the poet's credo. Fighting against the vagaries of Russian Symbolism, the Acmeists had wanted—in Mandelstam's words—to reinstate the power of the word itself, because "each word is a psyche, a live soul choosing its own sweet body":

Take for joy from my open palms
A little sun and a little honey,
As we were ordered by the bees of
Proserpine.

No one can free an unmoored boat,
Nor hear the shadow shod in fur,
Nor conquer fear in the dense forest of
life.

We are left only with kisses
Prickling like tiny bees,
Which die when they leave the
hive. . . .

Take for joy my wild present,
This plain, dry necklace
Of bees, which died, turning
honey to sun.

Mandelstam's poems seemed to permeate the very air of the room Nadezhda occupied then at her friends the Shklovskys, the family of the well-known Formalist critic, Viktor Shklovsky, who had stood by the Mandelstams during the Stalinist years. In the early 'sixties, before she was allocated an apartment in Moscow, the Shklovskys had often taken her in as a member of their own family, surrounding her with love and caring for her. They usually turned over to her a small maid's room in their own comfortable but crowded apartment on Lavrushensky Street. There, propped up by a pillow, my friend often sat up (Continued on page 229)

Why can't we learn from history?

An excerpt from the memoirs of Nadezhda Mandelstam

EDITOR'S NOTE: This excerpt comes from the second of Mrs. Mandelstam's books, Hope Abandoned *(the first,* Hope Against Hope*), a massive volume translated by Max Hayward, to be published this winter by Atheneum.*

Going over your own past, you commune with yourself, as though preparing for confession. It is hard to make sense of your own experience, to find its meaning, to see where you went astray. The experience of others is scarcely of any help in setting you on the right path: "and like a swallow before the storm, each single soul will fly its separate and incomparable way." What about literature, one might ask, which is supposed to reflect the writer's experience, his search for truth, or the road to it? But, unfortunately, books which really do this are few and far between, and most of the turbid trash that pours from the presses is counterfeit, churned out expressly to please the rulers or pander to the tastes of the masses. Genuine books are always marked with the author's character and convey the cherished theories, however outlandish, from which he has drawn sustenance himself. It clearly pays to read as M. did: turning only to the best and passing over the bad and bogus. Nothing need be said here about Soviet literature ("sold," in M.'s phrase, "to the pockmarked devil for three generations to come") or about the way writing in general, as it has evolved in Europe and Russia, beckons either to the edge of the abyss or to the cesspit. Only poetry is pure—until it is invaded by "literature" and begins to (Continued on page 231)

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What can we learn from antiquity?

Two poems by Osip Mandelstam, translated by Olga Carlisle

Because I failed to keep your hands,
Because I have betrayed the tender, salty lips,
In the impenetrable acropolis I must await daybreak.
O how I hate the weeping, ancient logs!

The Acheans prepare their horse in the dark,
They cut into the walls with sharp-toothed saws,
The blood's dry agitation will not subside,
And for you, there is no name, no sound, no image.

How could I think that you'd return, how did I dare?
Why did I tear myself away before my time?
The darkness has not yet dissolved, the rooster
Has not yet cried, the burning axe is still.

Like a transparent tear, resin streaks the walls.
The living city feels its wooden ribs,
But blood is rushing forth and racing at the stairs:
Now the men have dreamt of Helen three times.

Where is dear Troy, where is the royal palace?
Priam's slender bird house will soon be destroyed.
Arrows are falling, like a dry wooden rain,
As other arrows grow like chestnut trees.

The sting of the last star dies painlessly.
Morning, a grey swallow, taps at the window.
Like a waking oxen, shifting in the straw,
Day emerges from sleep across the city squares.
1920

The honey flowed from the bottle so slowly
That the hostess had time to remark: "Here, in Tauris,
In this melancholy land where we were brought by Fate,
We are never bored," and she glanced over her shoulder.

Here, the rituals of Bacchus are celebrated everywhere,
As if only guards and dogs existed. Like heavy barrels.
Calm days roll by. In the distance,
An echoing of voices. It is unclear, unanswered.

After tea we went into the huge brown garden.
Shutters were lowered on the windows like eyelids.
We went to look at the vines past the white columns
Where drowsy mountains are encased in crystal.

I said: "The vines are alive. an ancient battle
Where curly-haired horsemen revolve in rounded formation.
This is the science of Hellas in stone-strewn Tauris,
And here are the noble battalions, the rusty acres.

In the white room, silence stands like a spinning wheel.
It smells of vinegar, of paint, of fresh wine from the cellar.
In the Greek household, do you remember the woman
Beloved by all—not Helen, the other one—how long she embroidered?

Golden fleece, golden fleece, where are you to be found?
The heavy sea waves have ceased their pounding.
Now leaving his vessel at last, its sails exhausted,
Odysseus returns filled with time and space.
1920

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Osip Mandelstam:

his courage, his death in exile

Osip Emilievich Mandelstam is considered by many knowledgeable readers of poetry, not all of them Russians, as the greatest poet of the first half of our century. He was born in Warsaw in 1891 and brought up in St. Petersburg, the son of a well-to-do Jewish merchant. Mandelstam adored the imperial capital for its orderly elegance, in contrast with his own background, which he described as 'tongue-tied,' marked by the 'chaos of Judaism.'

A man of great erudition, Mandelstam was linked in his youth with the Acmeists, a group intent on freeing Russian poetry from Victorian sentimentality and verbosity; while he was still young, his poetic genius was recognized in St. Petersburg. Mandelstam greeted the Revolution with satisfaction. However, the Bolsheviks' ruthlessness and their hypocrisy soon became totally unacceptable to him. Though physically delicate, it was he, of all Russian writers of that period, who spoke against Stalinism most courageously and openly. As a result, he and his young wife Nadezhda were persecuted by the Soviet authorities. Their life together is described with lucidity, wit, and cold anger by his widow in her books *Hope Against Hope* and in *Hope Abandoned* (to be published this winter).

In May, 1934, Mandelstam was arrested, then released through the intercession of Buhavrin, an admirer of his poetry. Mandelstam's prison sentence was commuted to exile in the provincial town of Voronezh, where his wife was allowed to join him; his years in Voronezh were marked by an extraordinary blossoming of his poetic powers.

But Mandelstam was arrested again in 1938, during the Great Purges, and taken to a transit camp in Siberia. He died a few months later; no one knows exactly where or how. Although his works are unpublished in his own country, Mandelstam has an enormous underground following there.—O.C.

The author of "The Quiet American," and nineteen other novels, spent four winters in Indo-China, where he found in the *fumeries* a calm so deep that it outranked happiness or even pleasure

MY OWN DEVIL

THE EXPERIENCE OF OPIUM SMOKING, BY GRAHAM GREENE

EDITOR'S NOTE: *Graham Greene first published this diary as part of the introduction to his famed novel* The Quiet American. *That book has now been reissued in England, followed closely by the American publication of his newest novel*—The Honorary Consul *(Simon and Schuster)—and of a collection of his short stories (The Viking Press).*

Of those four winters which I passed in Indo-China opium has left the happiest memory. . . . My experience of opium began in October, 1951, when I was in Haiphong on the way to the Baie d'Along. A French official took me after dinner to a small apartment in a back street—I could smell the opium as I came up the stairs. It was like the first sight of a beautiful woman with whom one realizes a relationship is possible: somebody whose memory will not be dimmed by a night's sleep.

The madame decided that as I was a *débutant* I must have only four pipes, and so I am grateful to her that my first experience was delightful and not spoiled by the nausea of over-smoking. The *ambiance* won my heart at once—the hard couch, the leather pillow like a brick—these stand for a certain austerity, the athleticism of pleasure, while the small lamp glowing on the face of the pipe-maker, as he kneads his little ball of brown gum over the flame, until it bubbles and alters shape like a dream, the dimmed lights, the little chaste cups of unsweetened green tea, these stand for the *"luxe et volupté."*

Each pipe from the moment the needle plunges the little ball home and the bowl is reversed over the flame lasts no more than a quarter of a minute—the practised inhaler can draw a whole pipeful into his lungs in one long inhalation. After two pipes I felt a certain drowsiness, after four my mind felt alert and calm—unhappiness and fear of the future became like something dimly remembered which I had thought important once. I, who feel shy at exhibiting the grossness of my French, found myself reciting a poem of Baudelaire to my companion. When I got home that night I experienced for the first time the white night of opium. One lies relaxed and wakeful, not desiring sleep. We dread wakefulness when our thoughts are disturbed, but in this state one is calm—it would be wrong even to say that one is happy—happiness disturbs the pulse. And then suddenly without warning one sleeps. Never has one slept so deeply a whole night-long sleep, and then the waking and the luminous dial of the clock showing that twenty minutes of so-called real time have gone by. Again the calm lying awake, again the deep brief all-night sleep. Once in Saigon after smoking I went to bed at 1:30 and had to rise again at 4:00 to catch a bomber to Hanoi, but in those less-than-three hours I slept all tiredness away.

"In my dream, coming down the steps of a club in St. James's Street I met the Devil who was wearing a tweed motoring coat and a deerstalker cap"

Not that night, but many nights later, I had a curiously vivid dream. One does not dream as a rule after smoking, though sometimes one wakes with panic terror; one dreams, they say, during disintoxication, when the mind and the body are at war. I dreamt that in some intellectual discussion I made the remark, "It would have been interesting if at the birth of Our Lord there had been present someone who saw nothing at all," and then, in the way that dreams have, I was that man. The shepherds were kneeling in prayer, the Wise Men were offering their gifts (I can still see in memory the shoulder and red brown robe of one of them—the Ethiopian), but they were praying to, offering gifts to, nothing—a blank wall. I was puzzled and disturbed. I thought, "If they are offering to nothing, they know what they are about, so I will offer to nothing too," and putting my hand in my pocket I found a gold piece with which I had intended to buy myself a woman in Bethlehem. Years later I was reading one of the gospels and recognized the scene at which I had been an onlooker. "So they were offering their gifts to the mother of God," I thought. "Well, I brought that gold piece to Bethlehem to give to a woman, and it seems I gave it to a woman after all."

January 10, 1954. Hanoi

With French friends to the Chinese quarter of Hanoi. We called first for our Chinese friend living over his warehouse of dried medicines from Hong Kong—bales and bales and bales of brittle quackery. The family were all gathered in one upper room with the dog and the cat—husband and wife, daughters, grandparents, cousins. After a cup of tea we paid a visit to a relative—variously known as Serpent Head and The Happiest Man in the World. All these Chinese houses have little frontage, but run back a long way from the street. The Happiest Man in the World sat there between the narrow walls like a tunnel, in thin pyjamas—he never troubled to dress. He was rich and he had inherited the business from his father before it was necessary for him to work and when his sons were already old enough to do the work for him. He was like a piece of dried medicine himself, skeletonized by opium. In the background the mah-jong players built their walls, demolished, reshuffled. They didn't even have to look at the pieces they drew, they could tell the design by a touch of the finger. The game made a noise like a stormy tide turning the shingle on a beach. I smoked two pipes as an apéritif, and after dinner at the New Pagoda returned and smoked five more.

January 11, 1954. Hanoi

Dinner with French friends and afterwards smoked six pipes. Gunfire and the heavy sound of helicopters low over the roofs bringing the wounded from—somewhere. The nearer you are to war, the less you know what is happening. The daily paper in Hanoi prints less than the daily paper in Saigon, and that prints less than the papers in Paris. The noise of the helicopters had an odd effect on the opium smoking. It drowned the soft bubble of wax over the flame, and because the pipe was silent, the opium seemed to lose a great deal of its perfume, in the way that a cigarette loses taste in the open air.

January 12, 1954. Vientiane

After dinner to the house of Mr. X, a Eurasian and a habitual smoker. Thinned by his pipes, with bony wrists and ankles and the arms of a small boy, Mr. X was a charming and melancholy companion. He spoke beautifully clear French, peering down at his needle through steel-rimmed spectacles. His house was a hovel too small for him to find room for his wife and child whom he had left in Pnomh Penh. There was nothing to do in the evening—the cinema showed only the oldest films, and there

"The hard couch, the leather pillow like a brick—these stand for a certain austerity, the athleticism of pleasure"

INTRODUCTION © GRAHAM GREENE, 1973

was really nothing to do all day either, but wait outside the Government office where he was employed on small errands. A palm tree was his bookcase and he would slip his book or his newspaper into the crevices of the trunk when summoned into the house. Once I needed some wrapping paper and he went to the palm tree to see whether he had any saved. His opium was excellent, pure Laos opium, and he prepared the pipes admirably. Soon his French employers would be packing up in Laos, he would go to France, he would have no more opium—all the ease of life would vanish but he was incapable of considering the future. His sad amused Asiatic face peered down at the pipe while his bony fingers kneaded and warmed the brown seed of contentment, and he spoke musically and precisely like a don on the types and years of opium—the opium of Laos, Yunan, Szechuan, Istanbul, Benares—ah, Benares, that was a kind to remember over the years.* . . .

January 18, 1954

After drinking with M. and D. of the Sûreté and a dinner with a number of people from the Legation, I returned early to the hotel in order to meet a police commissioner (half-caste) and two Vietnamese plain clothes men who were going to take me on a tour of Saigon's night side.

"Unhappiness and fear of the future became like something dimly remembered which I had thought important once"

Our first *fumerie* was in the *paillote* district—a district of thatched houses in a bad state of repair. In a small yard off the main street one found a complete village life—there was a café, a restaurant, a brothel, a *fumerie*. We climbed up a wooden ladder to an attic immediately under the thatch. The sloping roof was too low to stand upright, so that one could only crawl from the ladder on to one of the two big double mattresses spread on the floor covered with a clean white sheet. A cook was fetched and a girl, an attractive dirty slightly squint-eyed girl, who had obviously been summoned for my private pleasure. The police commissioner said, "There is a saying that a pipe prepared by a woman is more sweet." In fact the girl only went through the motions of warming the opium bead for a moment before handing it over to the expert cook. Not knowing how many *fumeries* the night would produce, I smoked only two pipes, and after the first pipe the Vietnamese police scrambled discreetly down the ladder so that I could make use of the double bed. This I had no wish to do. If there had been no other reason it would still have been difficult to concentrate on pleasure, with the three Vietnamese police officers at the bottom of the ladder, a few feet away, listening and drinking cups of tea. My only word of Vietnamese was "No," and the girl's only word of English was "O.K.," and it became a polite struggle between the two phrases.

At the bottom of the ladder I had a cup of tea with the police officers and the very beautiful madame who had the unruffled calm face of a young nun. I tried to explain to the Vietnamese commissioner that my interest tonight was in *ambiance* only. This damped the spirits of the party.

I asked them whether they could show me a more elegant brothel and they drove at once towards the outskirts of the city. It was now about one o'clock in the morning. We stopped by a small wayside café and entered. Immediately inside the door there was a large bed with a tumble of girls on it and one man emerging from the flurry. I caught sight of a face, a sleeve, a foot. We went through to the café and drank orangeade. The madame reminded me of the old Javanese bawd in *South Pacific*. When we left, the man on the bed had gone and a couple of Americans sat among the girls, waiting for their pipes. One was bearded and gold-spectacled and looked like a professor and the other was wearing white shorts. The night was very mosquitoey and he must have been bitten almost beyond endurance. Perhaps this made his temper short. He seemed to think we had come in to close the place and resented me.

After the loud angry voices of the Americans, the bearded face and the fat knees, it was a change to enter a Chinese (Continued on page 238)

**A connoisseur would say "The No. 1 Xieng Khouang opium of Laos" when referring to the best opium from this country. (As, for instance, rubber from Malaya is described as No. 1 R.S.S.) Xieng Khouang is a province to the north-east of Vientiane where the best opium is grown.*

ON MY MIND

"I have a ferocious bee in my bonnet"

By W. H. Auden

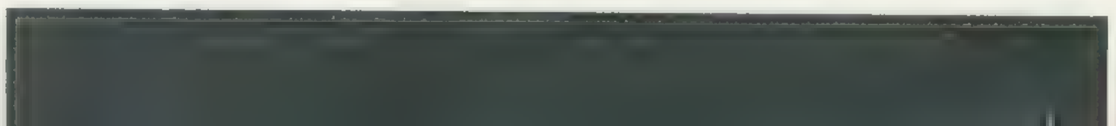
An Englishman whose poems have enriched our language objects, in witty prose, to recent revisions of two works that he admires: The Book of Common Prayer and the Bible

I have a ferocious bee in my bonnet that is enraged by contemporary liturgical reforms and new translations of the Bible. As an Episcopalian, I was brought up on the *King James Bible* and the *Book of Common Prayer* of 1662. Both were composed at exactly the right moment, when the English language had already become more or less what it is today, so that they are no more difficult to follow than Shakespeare, but the ecclesiastics of that time still possessed a feeling for the ritual and ceremonious which today we have almost entirely lost.

No one praying "Our Father which art in heaven" will think that the relative pronoun means that God is neuter. Nor, reading "Though I speak with the tongues of angels and have not charity" will think that Charity means what it means today. If uncertain, he has only to consult a dictionary. To replace the term, as modern versions do, by *Love* not only blurs the distinction between *agape* and *eros* but also uses a word which in our culture has become totally debased. Again, some with-it congregations have now dropped the title "The Holy Ghost," presumably on the theory that some child might imagine the Third Person of the Trinity to be some kind of Spook. But why should a child not imagine that "The Holy Spirit" was some kind of hard liquor?

It is only since this liturgical reform nonsense started that I came to realize why, when Thomas Cranmer introduced the liturgy in the vernacular, there were riots. I have come to the conclusion that we Episcopalians should have done the exact opposite of the Roman Catholics and said: "Henceforth we will recite the *Book of Common Prayer* in Latin." (There happens to be an excellent translation.) The Rite, as distinct from the Ministry of the Word (that is, lessons from the Bible and sermons), is the link between the dead and the unborn. This calls for a timeless language which, in practice, means a dead language. This, until recently, Roman Catholicism, the Orthodox Churches, Orthodox Judaism, and Islam have understood. (For the first Christians, of course, language was no problem, because they expected the Parousia to occur in their lifetime.)

There is another area of church life, however, where I believe reform is urgently needed, and nothing is being done. There is, as Lichtenberg said, a great difference between believing something *still* and believing it *again*. The transition can never have been easy and in our time it is seldom made without a hiatus of disbelief. To confirm children sometime between the ages of eleven and fourteen, as the Roman Catholics and Episcopalians usually do, is absurd, for no child is capable of making a personal commitment. I think that, as in the Orthodox churches, babies should be admitted to Communion after Baptism, but that Confirmation should be postponed until a person is sufficiently sure of his or her identity to say "I believe" with assurance, and today this will seldom occur before the age of twenty or more. ▽



HOW FAMOUS PEOPLE COOK: By Arthur Gold and Robert Fizdale

George Balanchine

After the ballet comes—the borsch and seven kinds of piroshki. America's stellar choreographer cooks for you in Russian



George Balanchine has said of himself, quoting Russian poet Vladimir Mayakovsky: "I am 'not a man, but a cloud in pants!' " Certainly this Magician, this Prospero of the Dance, is as elusive, as immaterial, and as ever-changing as a cloud. Unlike the wise cat in the Russian legend who spoke in verse when he turned to the left and in prose when he turned to the right, Balanchine, no matter which way he turns, always speaks his own personal poetry. The telegraphic omission of "the" and "a" from his Russian-accented conversation suits the impatient swiftness of his thought. Silent and pensive at times, he is capable of suddenly releasing a delightful avalanche of irony, wit, opinions (prejudiced and otherwise), paradox, and, above all, flights of fantasy as open to many interpretations as his ballets.

Born in St. Petersburg, the son of what might be called a mixed marriage, Balanchine has an impassive aloofness and Oriental elegance that may be a heritage from his Georgian father while his idealistic love of music and dance and his extraordinary generosity and hospitality may come from his Russian mother. His daily life, like ballet itself, is one of constant motion. When he's not creating ballets or rehearsing his dancers, he is apt to be cooking or gardening or generally puttering about the house. To all of his activities he brings a confident, uninterrupted flow of ideas and an intense concentration, the concentration of genius that we have witnessed in only three people: Stravinsky, Picasso, and Balanchine himself.

Curiously enough, this most urbane of men was brought up chiefly as a country boy on a farm near the Russian-Finnish border. He remembers the constant snowfall (which he so touchingly included in his ballet *The Nutcrack-*



DOMINIQUE NABOKOV

A man who describes himself as "a cloud in pants," ballet master of the New York City Ballet and chairman of the faculty of the School of American Ballet, George Balanchine uses as skilled and imaginative a touch in the kitchen as he does in his creation of dances (think of *Orpheus* or *The Nutcracker)* for his company, for films, for Broadway shows. From his hand come dishes of equal verve and evident mastery. Here is a clutch of Balanchine recipes plus special tips from Fizdale and Gold, and one of their recipes for good measure.

er), the horse-drawn sleds with jingling bells, the long winter walks on skis over fifteen-foot snowdrifts, and the half-buried wooden hut, filled each winter with huge blocks of ice from the frozen lake, where food was stored—the whole salted cabbages which "when cut, fell away like silk," the sauerkraut, the tiny pickled cucumbers.

And in summer there was the vegetable garden "as big as city block where we grew everything; naturally, there were no stores." Then there was the gathering of mushrooms deep in the pine and birch forests and the picking of wild berries. But most of all he remembers poking his nose into the kitchen to see what his mother and the cook were preparing—the cook who received her yearly wages of twenty rubles in gold coins.

Like Proust's madeleine, gogl-mogl, the frothy mixture of egg yolks whipped with sugar, evokes Balanchine's childhood for him. "At bedtime we sat around Mama in a semicircle, my brother, my sister, and I. She had a glass of gogl-mogl and a spoon. While she fed one, the other two watched to see who got the biggest spoonful. We were like little birds in a nest fed by the mama bird."

Gogl-Mogl
6 egg yolks
6 tablespoons sugar, white or brown
or a mixture of both
½ teaspoon vanilla

Put all ingredients in the top of a double boiler over simmering water; and, beating continuously, heat until light and fluffy and somewhat thick. Pour into a bowl or into wineglasses and chill.
G. and F.'s Tips: After removing from heat, add one or all of the following and whisk again off heat; chill and serve: 1 teaspoon brandy or rum, 1 ounce melted chocolate, juice and grated rind of 1 orange plus 1 cup whipped cream.

Several years ago, when our studio was being painted, Balanchine and his wife at that time, the enchanting, beautiful ballerina Tanaquil Le Clercq, suggested:

"Why don't you come here to rehearse on *our* two pianos?"

"We can play piano together," George added, "cook a little, this and that. Will be cozy."

Fortunately, the painting dragged on for weeks and we spent our days *chez* Balanchine. Our concerts may have suffered, but our cooking improved enormously as we spent a little time each day alternately playing duets with Balanchine who is a marvelous pianist and the rest of the time cooking together, eating, and discussing food.

One day in a burst of enthusiasm George said, "Let's open wonderful, lovely restaurant, like famous, fan-tah-stic restaurant in St. Petersburg. It was like palace: there were little Chinese boys with pigtails in silk trousers but barefooted, running, running, running like hell. Silent. It was fan-tah-stic service." (Balanchine's ideal of a waiter is not unlike Prospero's injunction to Ariel: ". . . appear, and pertly./No tongue! all eyes! be silent.")

"Then in entrance way big buffet table with hundreds of hors d'oeuvres and in the center huge, huge silver bowl filled with best beluga caviar. We will have the same thing. First, everybody eats as much as they want; then they go into dining room and order dinner."

We, with equal enthusiasm, said, "It sounds marvelous but wouldn't it be terribly expensive?"

"No! No! Not expensive!" said Balanchine, looking shrewd and practical, "Free! All the caviar and the hors d'oeuvres absolutely free! Will be excellent."

Even we realized this would not be a money-making venture and the plans for the restaurant were abandoned. Instead, George described in mouth-watering detail the voluminous menu the restaurant would have had and each afternoon we all cooked our way through the staggeringly elaborate list of dishes.

"First," said George, "in our Roosky Cordon-Bloosky, we make kasha—but we make nice crusty kasha, not mushy mess most people make. This one goes down like nothing." Kasha (buckwheat groats) is a Russian staple eaten at breakfast as porridge in its "mushy" state (often the word kasha is used as a synonym for a gruel-like mess) and eaten at other meals in its "crusty" version as a garnish to soup or meat.

Kasha
½ cup finely chopped onions
3 tablespoons butter
1½ cups whole-grain buckwheat groats
1 egg, slightly beaten
3 cups (approximately) chicken or beef broth
Salt and freshly ground pepper

Be sure to use whole-grain groats, not split groats. Sauté onions in 2 tablespoons butter until translucent, set aside. Put groats in an iron skillet with no fat or oil; cook over moderate heat, stirring occasionally, until well toasted, about 5 or 10 minutes. Pour beaten egg over groats and stir quickly to coat grains thoroughly before egg can fry. Add enough of the broth to cover the groats and transfer skillet, uncovered, to a 350° oven. From time to time add more broth (or water) to keep groats covered. When a crust forms on top, remove skillet from oven and stir, scraping the bottom and turning the crust under. Taste kasha after 20 minutes. It should be the consistency of cooked rice. From now on, add just enough broth to keep kasha from sticking. Dry in oven until crust forms 2 or 3 more times, turning crust under each time (this takes about 1 hour). Remove from oven; add salt, pepper, sautéed onions, and the remaining tablespoon butter; mix with fork. Return to oven until final crust is formed; serve.
Variation:
½ cup dried mushrooms, soaked, drained,
and dried
½ cup fresh mushrooms
3 tablespoons butter
Chop mushrooms and sauté in butter. Add to kasha at the same time as you add the onions.

While showing us how to prepare kasha, George told us about the first meal he had ever cooked. It was for Diaghilev and members of the Ballets Russes in Monte Carlo. Balanchine was just twenty and already a choreographer for the legendary ballet company. His first menu was an ambitious one.

"I made fillet of sole—came out mushy; chicken cutlets—mushy; soufflé—mushy. Everything looked like kasha; was awful!"

Diaghilev, always elegant, as he left, turned to the table where most of the food had remained uneaten and bowing courteously to each platter in turn, said, "Kasha number one, kasha number two, kasha number three, and thank you, George!"

Reminiscing about the Diaghilev days that evening at dinner, one of the guests, a ballerina, was trying to place the year in which her dancer husband first danced a leading role in one of Balanchine's ballets.

"It was the year your husband jumped into bed with Diaghilev," said Balanchine.

"He never jumped into bed with Diaghilev," said the ballerina indignantly, "and besides . . . if he did . . . it was the year after."

Balanchine smiled enigmatically, heaped a second serving of kasha onto every plate and, in a triumphant stage (Continued on page 232)

The Italian Way to **A COUNTRY WEDDING**

The setting: a twelfth-century castle. The occasion: the marriage of Pilar Crespi to Gabriel Echavarria —a country wedding in Italy, with exportable food and decorating ideas.

It was a June wedding, but there tradition ended. When Pilar Crespi, daughter of Conte and Contessa Rodolfo Crespi of Rome, married Colombian banker Gabriel Echavarria earlier this year, the ceremony, at her parents' castle of Mugnana, near Florence, was informal—like the Echavarrias. Baskets and pots filled with sheaves of straw (dampened and curled into shape by hand) and wild flowers were massed around the courtyard, *right,* of the castle with, for the eighty guests, groupings of chestnut-colored banquettes and cushions covered in fabric specially patterned with G (for Gabriel) and P (for Pilar). Tablecloths, napkins, and awnings in the covered loggia (1) where lunch was served were all in the same blue-and-chestnut fabric. Lunch itself included *tortellini alla panna*—small meatballs wrapped in pasta, tossed in cream, and served in huge bowls made of baked pasta (2) —and Chianti Mugnana, the red wine made in the castle. As Mr. and Mrs. Echavarria (4) cut into their wedding cake (3) two white doves flew from a basket on the top. *Left:* When the Echavarrias left the party, the bride had changed from her Valentino wedding dress to blue jeans.

HENRY CLARKE


1
2
3
4

PEOPLE ARE TALKING ABOUT...



The Italian Way to ***THE EVERYTHING ROOM***

"This is the house where I come to write. Where I can be with friends or on my own. And I love Assisi."

Two years ago, Susanna (Suni) Agnelli saw a house in Assisi and bought it that same day. Leaving untouched the fifteenth-century brick walls, *opposite,* hung, Assisi-style, with pots of geraniums, Signora Agnelli and her American decorators, Vincent Fourcade and Robert Denning, moved indoors to convert most of the ground floor of the house into a cook-sit-and-eat-in room, *above.* "I love kitchens, I love to cook, and I love being with friends while I cook." Unerringly, Suni piled pattern upon pattern—cotton sari cloth spans the ceiling; on walls, the same material in a patchwork of dots and stripes; quilted cotton covers a sofa stacked with baize print cushions. Tapestry-covered Régence chairs pull up to a Renaissance table of inlaid wood. Although this room welcomes friends and family, such as Suni's son Cristiano Rattazzi and his wife, Sonia, *left,* upstairs is the study, *opposite right,* where she goes to be alone—to write (her typewriter is waiting) or to read, to relax on the super-soft daybed by the window.

HORST



New Beauty Timetable

BY SHIRLEY LORD

Not an inflexible regime or a new resolution meant to be broken, but a workable beauty plan based on little spare time, checked out by some of the world's busiest women. Here and on the next eleven pages, learn how to look and feel your best in the least amount of time possible.

Many women feel they're in a perpetual losing race against the clock, always late to appointments, accomplishing few things in an hour—or a day—continually complaining, "I don't have enough time," while envying others they dub as "lucky" because they seem to squeeze every last bit of mileage out of their time, fulfilling every obligation to family, job, friends. The "lucky" ones may be lucky in that early on they realize *maintaining* good looks, good health, and good shape is far easier (and more time-saving) than attempting to retrieve them. Once beauty and fitness have been allowed to slide for too long, the salvage operation is of necessity a lengthy and not always successful job. The busiest women are often the best looking, the fast pace of their lives is immensely attractive to the rest of the human race. Do these women who manage their time so beautifully have a secret system? Yes, they do. They make use of seconds and minutes as effectively as others use days and weeks. They don't wait for a beautiful chunk of time to arrive (it rarely does anyway) to "indulge" themselves in a big beauty treatment. Looking after their looks is not an indulgence but a normal part of daily activity. They use those minutes economically, too, frequently combining two or three jobs in the same time slot—foot exercises while on the phone, a mask with a massage, makeup with dictation (see right). If this sounds frenetic, it isn't. Relaxation and the right amount of sleep (even including a neat catnap after lunch, if possible, after a late night) is a vital part of the beauty timetable, too. By saving time on jobs that can be whizzed through (showering, for one), you have more time to spend on essentials that can't be rushed: hair coloring, facial masks, exercise. This way, time works overtime—you do "beat" the clock.

On time, every time

Ciara, a new thoroughly female fragrance by Charles Revson, doesn't work on a time clock to be switched off for the night or day. It's a twenty-four-hour scent, both timeless and on time, created especially to work in concert with the electromagnetic vibrations constantly emitted by our bodies, body heat releasing the aromatic wood and floral notes in waves that are longer lasting than any perfume to date. Ciara Cologne Concentrate is offered in two strengths: in its first strength —100 percent—almost as potent as the real perfume; at 80 percent strength, it has twice the power of ordinary cologne.

BEAUTY NOW



AVEDON



Sandy-beige sweater, of acrylic, mohair, and wool. By Rena Rowan for Jones New York. About $21, at Bonwit Teller; Joseph Magnin. Bracelets and earrings, by Borbonese. Philips tape recorder. Tape dispenser and ash tray, by Janine Antoine. Smoked Plexiglas tissue box, by Janie Pradier. Gucci notebook. Lauren's hair combed by Rick Gillette.

New Beauty Timetable

How to make time work for you

How to do twice as much, twice as well in the time you have available

In Rome Mirella Petteni fits more into twenty-four hours than most women fit into a week. As a wife, mother, journalist, and designer of swimwear and sportswear, she makes time work for her, utilizing her energy to produce the maximum power for her many activities, her looks, her health. Her pet abhorrence: wasting time. She wakes early —about 6:30 A.M.—rises about twenty to thirty minutes later, even though, like most Romans, she's often out well after midnight. (A catnap in the afternoon sometimes is necessary.) She moves quickly, combines basic jobs as a matter of course; toothbrushing with weighing-in (see left)—even reading her horoscope at that time occasionally, too; jotting lists and notes down for the day while soaking her feet in a special bath—Romans never wear stockings in the summer so feet need extra attention. Some of Mirella's rituals happen daily, some weekly, some—such as hair coloring—every month or so. There's nothing rigid about her beauty plans. Or about Mirella. Here, subject to change without notice, is her usual daily agenda:

	MORNING
30 minutes	As soon as she's up (at or before 7 A.M.), a half-hour of yoga-breathing and light circulation exercises. A shorter but more strenuous workout comes later in the day—when she feels her body is more supple.
5 minutes	Shower
3 minutes	Weighing in (left). Out of the shower, wrapped in a wisp of muslin, Mirella checks her weight on a no-nonsense scale, combining this with toothbrushing—using a battery-powered brush—the first of 3 daily brushings.
15 minutes	Breakfast—simple, always honey, and natural brown-bread toast—for energy.
3 minutes	Thorough face cleansing with baby oil—never soap. Repeated in the evening.
5 minutes	Makeup (almost none in the daytime), and dressing.
	EVENING
20 minutes	About 6 P.M. or earlier, a vigorous exercise routine.
10 minutes	A delicious foam bath—shown *opposite*.
1 minute	Spraying perfume directly onto her wet body before toweling dry (it stays for hours that way).
30 minutes	Makeup and hair; dressing for the evening. More about Mirella's evening makeup on page 202.
1 minute	Any time day or night—a sip of bubbly Italian mineral water. At least 2 liters a day, only between meals.

HELMUT NEWTON

BEAUTY NOW

Invest Time—in the Bath

The Romans have always adored luxurious baths, and Mirella Petteni—a contemporary Roman—carries on in the great tradition. She uses the bath as a personal spa, to nourish and moisturize her skin (normally very dry), to relax tensions, to revitalize energy.... Irma Shorell's new Bath Formula Gelée is a fount of health and beauty benefits—a completely non-alkaline cleanser with a pH factor that helps to protect the skin, a rich moisturizer that leaves skin satiny. It's also an herbal bath, laced with thyme, patchouli, eucalyptus, lavender, citron—all, soothing and deliciously fragrant. And—an unusual fact—its luxurious foam is reactivated whenever you add more water. Mirella likes to soak in the foam, stroking it all over her body—which she also sometimes creams lavishly before getting into the bath; then massages herself with brush or loofah. "A fantastic bath," as she describes it, is her favorite beauty happening.



For Hair Life/Skin Life

New Beauty Timetable

A vital 30 minutes a month for the most unique "hair mask" in the world. Mirella Petteni devotes time to her hair: it is lightened *every month;* cut *every three weeks,* conditioned "all the time." *For half a day every two weeks* she conditions her hair at home, using Dina Azzolini's Mink Oil Conditioner, slathering on a whole tube, going out into the sun and swimming on Dina's advice, who says the action of the rays, the vitamin D released, plus the ozone, salt, and air all blend with the mink oil to create an ideal natural treatment. *For thirty minutes once a month,* at the salon, she has an herb-and-vegetable hair mask (see above) devised by Dina to nourish continually-colored hair.

A vital 10 to 20 minutes twice a month for skin rest, skin nourishment via a fruit mask. *Once or twice a month* Mirella relaxes in her bedroom, shutting out the world, but not wasting a minute, using the time to give her skin a beneficial treatment with Eve of Roma's Fruit Mask spread thinly all over face, neck, and body—eyes covered with pads soaked in eye lotion. Then, on white Valentino sheets, she practices yoga deep breathing—in fifty seconds is sleeping tranquilly. No worries about the Fruit Mask hardening. It was created by Eve to nourish extra-dry skin . . . wonderful for breasts that have been exposed to the sun, as in Mirella's case; she tans her body all over at a Roman solarium.

HELMUT NEWTON

BEAUTY NOW

New Beauty Timetable

A.M. and P.M. take time out for the energy foods

In one minute—have the day under control with a spoonful of energy: honey, on natural brown bread.
In one minute—stoke up your stamina for a late night ahead with honey, fruit, and a glass of white wine.

Mirella Petteni doesn't hibernate from facts about her looks, tackles problems with a consistency that still allows for flexibility—a switch of treatments, products, hairstyles—if and when the occasion demands. On the left, Mirella is **two minutes** away from going out to the office; she just has to put on her dress.

A.M. It takes her **five minutes** to brush her hair and put on her makeup—she uses less as she gets older, likes her face better now than she did ten years ago. Morning makeup consists only of a colorless but especially rich moisturizer, a touch of rouge on the chin to "reflect health," a little oil around the eyes.

P.M. It takes **fifteen minutes** to turn a little makeup into a skillful maquillage . . . once a week this follows a fast **ten-minute** deep-cleansing treatment from Edmea at the Eve of Roma Salon on the Via Veneto. Mirella adds masses of black mascara at night, more deep-brown shadow on lids and browbone, bright-pink rouge along cheekbones and down onto the cheek, painting her mouth wide with a mixture of Elizabeth Arden's Eight Hour Cream and Creative Coloring Pencils (shine, nourishment, and color all together). As she dislikes the more matte look of a base, she only adds powder—Eve of Roma's pressed version—leaving cheekbones very shiny to emphasize their shape, and to detract from any tiny eye lines that would show if they were powdered. About two hours away from dinner—usually around 10 P.M. in Rome—she has a spoonful of honey and occasionally tea before getting dressed, to give her extra pep. . . . She doubles her pleasure by putting on stereo earphones to listen to her sort of music—Vivaldi and Mozart—getting the day in perspective, planning for the next with positive thoughts leading to positive action. (Slip, *opposite,* by Vassarette.)

BEAUTY NOW

Match your makeup to the time—day and night make all the difference

Daylight is the arch enemy of camouflage, stripping pretense away from a complexion bereft of skin care, boosting a good skin in a way no artifice can. When it comes to makeup and hair color, the light they are seen under is more of a determining factor in their success than most people realize. A great color scheme for a face in New York may not necessarily work in Paris—or Los Angeles.

The reason? The latitude. The light you receive on your face depends on the angle of the sun over your head. The higher the latitude, the stronger and more revealing the light. In New York for instance (latitude 41°), the light is more flattering than in Stockholm (latitude 59°) where skins have almost a natural searchlight on them, tending to "blue" everything, making colors more intense, harsh or spectacular, depending on makeup skill.

In low latitudes, nearer to the equator—in Miami (latitude 26°), or Barbados (latitude 13°)—the light cast is warm, adding yellow-to-orange-to-gold tones to makeup and hair color, which perhaps counts more than that skin-damaging-tan towards making you feel you look great.

Skin and makeup specialist Evelyn Marshall has many globe-trotting clients and has made considerable study of what she calls "the makeup lag" existing between one latitude and another. She suggests the best daytime makeup for New York light should be based on medium, non-exacting tones, such as a light beige base, soft coral rouge, clear blues and greens for the eyes, and a soft pink to pearlized lipstick. In Los Angeles or Miami, she suggests a peach foundation (peachier when "warmed" in the light of any sunny latitude), a warm rouge, golden tones for eyes, and a deep red lipstick.

As far as hair color is concerned, Leland of NuBest and Company, Long Island, working in collaboration with Redken Lapinal Hair Colors, this month introduces a new hair-coloring technique called "Glazing," which lights up the hair, whatever its natural shade, just as if natural rays were falling on it, reflecting a myriad of tiny highlights. As Leland points out, any coloring carried out in poor light may result in the customer getting a color she didn't expect. Every color job should be inspected in daylight as well as in the salon.

A.M. look seen here. Evelyn Marshall's Golden Beige Foundation, cheeks blushed with Soft Coral Rouge, eyes wide awake with Sea Foam Water Color Eye Shadow, Golden Glow Water Color Eye Shadow on browbone. Pearly Blush Lipstick with a touch of Sherry. Dior crêpe de Chine dress. Watch by Cartier.

After dark the way your makeup and hair color look, unfortunately, depends too often on somebody else—a restaurateur, your hostess, Con Ed on Madison Avenue, the lighting man at the theater, the ice rink, or wherever else you happen to be. Man-made lighting can make you or break you.

The best lighting is incandescent, which can be equated to the light found at low latitudes, giving you a glorious glow, hiding circles and other facts of life. At the other end of the wattage is fluorescent lighting which often equates more closely with the natural light found in high latitudes, hard and revealing.

When choosing makeup for after dark, steer clear of anything with a yellow tone, not forgetting nail enamel, because most artificial light has a yellowing propensity. Foundation should have pink undertones to warm up color. Remember: pink warms; blue harshens; yellow turns sallow.

Accent colors—on eyes, lips, and contours—should always be stronger after dark—using several shades of one color on the eyes, matte color below shine to make the shine appear twice as bright. Cheekbones should be well emphasized with a contour blusher—brushed right along cheekbone, up and out towards hairline, with a brief blush around jawline to "lift" the whole face. Lips should also be well-defined even with a pencil outline. Any lipstick in the blue-pink category survives in artificial light, because its intensity is superior to the light itself. A fine dusting of transparent powder sets the makeup, only slightly reducing its glow, so equipping the face for life in the nighttime light.

P.M. makeup: Helena Rubinstein's new Smoked Diamonds Eye Makeup is perfect for eyes after dark, using either the Forest Diamonds (four shades of green in the same compact, including two powders, one creme, and one sparkle frost) or Sky Diamonds, as seen here (four shades of blue), using the sparkle shade right by the tear duct in the corner of the eye, and high on the browbone for extra highlighting. Navy liner, Navy mascara, cheeks blushed with Claret over a foundation of Skin Life Deep Moisture Makeup in Good Bisque, lips reflecting shine with In The Money Honey. On nails, Red-On Ice from the "Strong & Icy" nail enamel collection. Makeup applied by Brigitte of Jean-Louis David. Hair by Jean-Louis David. Van Cleef & Arpels necklace.




BEAUTY
NOW

Women at the top who make every minute count

The secret behind universally admired good looks is often a combination of good planning and plenty of practice . . . achieving line, color, contour in a matter of minutes, as effortlessly and naturally as breathing. "The more I do, the more I can do" might be the credo of several extremely busy women we know, all of whom have their own ways of saving time.

Actress **Melba Moore,** who has just finished her first movie, *Lost in the Stars* (based on the book *Cry the Beloved Country),* relies on hats, lashes, and rouge to make the quick changes necessary in her life. "For me a cloche, a derby, or any hat with a big soft brim establishes a look faster than a hairstyle. I don't want to be dependent on hairdressers." Melba also saves time by zipping up circulation with a quick cold-water splash, giving instant glow which she highlights with rouge on her cheekbones. For evening, long silky lashes and, éclat-plus, long dresses—she thinks they win every time over short for providing *instant* allure.

New York City **Commissioner Betty Furness,** Department of Consumer Affairs, lives her life doubling up on jobs . . . paints her nails at her desk so she can read and dictate while they dry. She makes up very carefully in the bathroom early A.M. and never re-makes up at night—drinks her morning coffee in the bath, to wake herself up for the day. She saves minutes, putting her daily egg on to boil before fixing her hair. "I don't know how long I like my egg boiled, but it's exactly right by the time I've finished my hair."

Designer **Pauline Trigere**'s best time-saving device is a telephone with a thirteen-foot extension cord . . . she can make and receive calls while dressing and making up (always puts on base in the bath, believing the moisture "sets" it better). During a taxi ride home from the salon, she dictates letters on tape, reads company reports, decides exactly what she will wear that evening, down to the color of her stockings, plans menus for forthcoming country weekends.

Michele Lee, star of the musical *Seesaw,* saves time with a scissor cut every two weeks that she can wash and blow dry in a matter of seconds. As she doesn't have time to run to the dressing room between acts, she uses her fingers and a combination brush-comb-blower in the wings to dry and style hair which gets damp from perspiration during her very active dance routines. For the same reason, she avoids makeup streaking by patting face with cotton quilted pads during the brief seconds she's offstage. No time for leisurely lunches or dinners in her life—Michele makes up for the performance, makes and receives phone calls, and reads—all while eating her "figure conscious" standby of tuna fish on rye.

Eileen Ford, who heads the model agency of the same name, literally starts her day rolling—by rolling out of bed onto the floor where she immediately starts exercising. "Exercise is a part of life." She spends as long on her teeth and gums—twenty minutes A.M. and P.M.—as on her face. "I go through a whole periodontal rountine because I've learned the hard way, time spent on teeth and gums is never wasted. While brushing her teeth, she also exercises, putting her foot on top of the basin and flexing her knee, first with the right, then with the left foot—very good for inner thighs. "I do my chin exercise while driving to work. People may think I'm sticking my tongue out—but it's all part of my shape-up program. I look after my skin in the shower, scrubbing with a fingernail brush on elbows, knees, bottom, soles, between my bosom . . . using an emery board on especially rough spots. Out of the shower, it's lashings of body moisturizer all over. My office is my world, so I often do leg lifts while talking on the phone or dictating to my secretary. . . . Beauty is a full time business."

Betsy Theodoracopulos believes in a fixed ten-minute exercise period a day—she never goes without it. "The body and face need constant upkeep. Some women keep fit in the summer, then let themselves go in the fall. If you make exercise a regular part of your life, the blood circulates healthily, keeping both body *and* skin toned . . . which precludes time—a lot of time—having to be spent on salvaging later on."

Scent is the genie in the bottle

Like fingerprints, ESP, family recipes, and chemistry between two people, fragrance is a highly individual affair—adding immeasurably to one woman, making absolutely no difference to another. Inevitably, perfumers themselves—"noses" as they are called in the trade (to pay homage to their unique ability to pick out the right formula for success)—grow to love certain fragrances more than others. As one of the few female fragrance creators, Estée Lauder long ago developed a key scent to keep for her personal use. Now she has decided to share it with the world. Called Estée Lauder's Private Collection Perfume, it arrives in the stores this month appropriately wrapped in a copy of Mrs. Lauder's own writing paper. A distinctive blend of 300 ingredients, of which many are "absolutes"—meaning the true essence of the flower or plant is present, extracted by a special process—you could say it captures the "heart" of the flower.

Black ankle-length jersey evening dress: Halston Limited, made to order. The perfect foil of a dress to wear adorned, as here, with the ravishing jewels of Borbonese. Ropes of crystal and jet mixed with rondels of diamonds. Lemarié's feather boa. Coiffure, by Jean-Louis David.

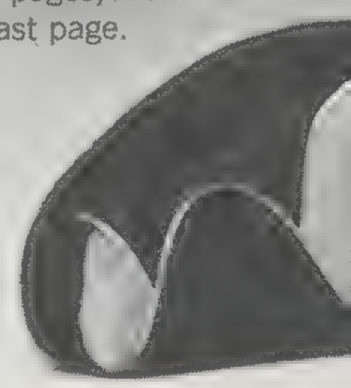
HELMUT NEWTON





Extended cardigan and matching skirt, *left*, of gleaming, supple black broadtail—a great new way to be in a sweater and skirt at night. Lauren Hutton wears it with a soft-tie white shirt and "diamonds"—clean and racy! By Bill Blass for Revillon. Of black-dyed Russian broadtail lamb. About $3,995. Made to order, at Saks Fifth Avenue; Gidding-Jenny; Woolf Brothers.

Everybody's little black dress, *right:* Kasper's short, silky black shirtdress—yoked, with an easy skirt, roll-up sleeves. And a very good way to wear it—unbuttoned and held open with "diamond" clips. By Kasper for Joan Leslie; satin of Qiana nylon. About $120. Saks Fifth Avenue; Garfinckel's; Halle's; Hudson's; L. S. Ayres; Harzfeld's; Joseph Magnin. Hair, these four pages, Rick Gillette. Accessories, both pages, next to last page.



AVEDON

BLACK AT NIGHT

More of what the whole world wants to be in at night: black. All the ways you can wear it—short, long, bare, covered—*the* fashion color this year!







A.LSON

BLACK AT NIGHT

The peignoir for evening, *far left*—Lauren Hutton in a delicious little wisp of a coat in black silk chiffon from Stavropoulos, ruffled all around and wrapped over a matching one-piece pyjama. Both, of Stern & Stern Textiles fabric. About $995. At Martha; Nan Duskin; Maison Blanche; Sakowitz; Frost Bros.

Great dress for great legs, *left above*—John Anthony's black silk georgette with a bare plungey top, four tiers to the short skirt—very flirty! Of Abraham fabric. About $365 (with matching stole, not shown). At Bonwit Teller; Wanamaker's; Hutzler's; Maison Blanche.

A real on-the-body dress, *this page*—two-piece black jersey from Stephen Burrows. Small, cap-sleeved top with asymmetric tiers and short matching skirt—both with curly-lettuce edges, stitched in red. Of rayon matte jersey (Jasco Fabrics). About $115. At Henri Bendel; Nan Duskin; Marshall Field; Halls Crown Center; Sakowitz. All accessories, both pages, next to last page this issue.





THE FUR TO OWN NOW

The jacket

The fur of the year is the jacket—three-quarter length or longer, slightly oversized, belted or falling straight, easy as a cardigan. . . . The fur jacket, *above*—natural Canadian marten in a golden sable color, shaded, tawny, supple—wonderful over a long pleated skirt of beige moire. Jacket, Givenchy for Alixandre. $6,000. Bergdorf Goodman. Paris scene: Galerie Luxembourg, rue St. Denis. *Opposite*, the fur jacket in elephant-grey fox—beautiful with all the greys this season—with shawl collar, narrow leather belt. Dyed Argentine fox. About $2,000. By Ben Kahn at Cartier; Nan Duskin; Bonwit Teller, Chicago; I. Magnin. At the building of Group d'Assurances Préservatrices, Paris. Coifs, these pages: Jean-Louis David. Fashion details, next to last page.

HELMUT NEWTON



VOGUE October 1973



The fur jacket to own—in a color

The supple broadtail jacket in navy, *above*—small, narrow—it fits like a glove, goes day, night, anywhere. Here, with a navy tube sweater, navy gabardine pants, and sandals—a great way to look at night. Fernando Sanchez for Revillon. Of South American dyed processed lamb. About $950. Made to order, at Saks Fifth Avenue.

This-year mink, *right*—a beautiful new color of mink—a warm, brindle-y mix of camel and black for a lean, notch-collared jacket over a small beige pullover, grey flannel pants. Jacket, of black and camel dyed Saga mink from Scandinavia. About $3,000. Ben Kahn, at Cartier; Nan Duskin; Bonwit Teller, Chicago; I. Magnin. Paris background: the Galerie Luxembourg, 98 rue St. Denis. Accessories, both pages, next to last page.

THIS YEAR'S BLONDE

Opposite: The blonde everybody wants to be—a silky-haired, natural-looking, more-than-one-color blonde with shining lights. One way to get hair like this: Clairol's Naturally Blonde Shampoo-In Toner, in Sunny Beige. Applied to prelightened hair, it works quickly, conditions as it colors. The coiffure here, by Jean-Louis David. Ultra Dior lipstick in Burnt Magenta.

HELMUT NEWTON





HELMUT NEWTON

The fur to own—
a longer jacket, a shorter coat

Seven-eighths coat, *left*, to wear like a jacket, over everything. Of pecan-brown opossum, a fur with pillowy depth but not bulk. The shape is lean, the collar detachable—it's a separate *cache-coeur* that ties around the waist with suède thongs, under or over the coat. By Fendi. At Bloomingdale's; Ultimo; Sakowitz.

The jacket—this year's fur of furs—in natural Russian sable, *above*, with a deep shawl collar, a narrow belt with rhinestone buckle; more rhinestones clipped to a black shirt over a long black skirt. The cigarette holder —like all of them on these pages— a 'twenties original from Boutique Estelle in Paris. Jacket by Halston for Dan Grossman. About $17,000. Made to order, Henri Bendel; Roberts Furs, Boston; Garfinckel's; Bonwit Teller, Chicago; Sakowitz; I. Magnin.

A jacket of Samink, *opposite*—a gleaming mutation of mink and sable, silkier than we've ever seen it—a Russian sable collar; a lean, over-all line. Here, over a grey sweater and skirt, crêpe de Chine shirt. Jacket of Natural Royal Samink. About $5,800. Made to order, at Ritter Bros.-Ben Thylan. Backgrounds, the building of Groupe d'Assurances Préservatrices, Paris. Fashion details on the next to last page of this issue.



The fur coat to own—the leanest!

This year the best-looking fur coat is the leanest-looking coat. Nothing bulky or square-as-a-house. Even a fluffy or long-haired fur is scaled to the narrowest possible line. And the narrowest, newest of all are the flat furs. Like the sleek black seal cardigan, *left*—a straight, narrow, day and night coat. With a soft-tie white shirt and narrow black wool skirt—there isn't a better look anywhere this year! By Bill Blass for Revillon, of Fouke-dyed black Alaska fur seal. About $2,950. Made to order, at Saks Fifth Avenue; Woolf Brothers. Background: the Paris building of the Groupe d'Assurances Préservatrices.

The lean coat in silky golden broadtail, *right*: single-breasted, with rounded collar and cuffs, big patch pockets (the only thing big about it!). Very snappy here over a camel sweater and skirt. By Bill Blass for Revillon, of natural golden Swakara broadtail lamb from South West Africa. About $3,950. Made to order, at Saks Fifth Avenue; Woolf Brothers. Paris location: the Jean Dunand exhibit, at the Galerie Luxembourg. Accessories, on next to last page.

HELMUT NEWTON



The fur to own—a longer coat, a leaner coat

The newest coat, *right*, the lean longer coat—like a man's shawl-collared sweater extended to mid-calf. And in sable—the most luxurious and still the most casual coat you could ever own. It goes everywhere, every way—here, with a small grey pullover, grey flannel pants. Emeric Partos design, of Russian Crown tip-dyed sable. About $12,000. Made to order, at Bergdorf Goodman.

Silvery mink cardigan, *far right*—new color, new lean line—a narrow, shawl-collared coat, small and easy as a sweater over grey pants, grey-and-pink checked turtleneck and vest. By Donald Brooks for Goldin-Feldman, of silver top dyed Saga mink from Scandinavia. About $4,995. At Bonwit Teller; Nan Duskin; Hutzler's; Garfinckel's; Hudson's; L.S. Ayres; Harzfeld's; Sakowitz; Frost Bros.; I. Magnin. Paris background: the Groupe d'Assurances Préservatrices building. Coifs, here and the preceding eight pages, by Jean-Louis David. Accessories, both pages, next to last page.

HELMUT NEWTON



VOGUE PATTERNS

CORDUROY SUIT, A GOOD SHIRT—

tailor them like a pro

A corduroy jacket and matching narrow skirt with a front pleat—both in tobacco-brown (Vogue Pattern 2896), *right.* And a shirt to go with it or go on its own, *opposite,* in beige sheer wool (Vogue Pattern 2898).

Points for corduroy—its texture adds depth to autumn colors, it goes almost anywhere, and it's good looks at a price.

Tricky points about sewing corduroy—It has a one-way nap, its ridges must be kept straight, its edges must be crisp. Some tips follow.

NAP—Check yardage requirements on your pattern; be sure you buy enough fabric to cut your pattern all in one direction, which takes more. We suggest cutting it with nap running up to the top of the garment; this gives more richness and highlights to the color and texture of corduroy.

WALES—Think of them as stripes. As you cut your pattern, wales should be straight with each pattern piece. When sewing, try to match them at the seams, especially if your wales are wide. After the fabric is cut, wales will be helpful; use them to line up your pockets, your pleats.

SEWING—Adjust your machine to a looser tension, a larger stitch. When two napped sides are face to face under the needle, they can shift or "walk" if pressed together too tightly. Pinning or basting seams will also be helpful.

EDGES—No bunchiness allowed. For lapels, trim your seam allowance to a neat, even margin. At collar points, slash off the margin down to the sewed point—then, when turning the lapels, poke the points out gently with a pencil, using the eraser end.

PRESSING—Use a steam iron only, on the wrong side. Shoulders and collar can be steamed, topside, by using a pressing cloth.

SHIRT TIPS—The most important part of any shirt is the collar. Be sure the inner and outer layers are cut on the same grain of the material; turn collar points the same way as above; if there's top-stitching, do it when you're at your steadiest. If you have a buttonhole attachment, you're home free—otherwise, buttonholes can be done by hand or taken to a Yellow-Pages place that does this.

Cotton corduroy by Crompton, at Macy's; Sakowitz. Sheer wool by Bellaine Fabrics, at Altman's; Sakowitz. Accessories, next to the last page this issue. Pattern details, page 237.

THEO

VOGUE PATTERN 2896

VOGUE PATTERNS

VOGUE PATTERN 8697

BEAT-THE-WEATHER COATS— tailor them like a pro

Beat the weather in two of the best ways going—with fake leather, supple and camel-colored, that blocks out rain and wind; with pale furry fabric, used for lining, that makes a pretty contrast and stops cold cold. Together, here, they're a lean jacket (Vogue Pattern #8697 that also includes the pants), *left,* and a belted coat (Vogue Pattern #8699), *right,* both great ways to look, country or city, in the best—or worst—of weather.

Fake leather and fake fur both can be tricky to sew. Here, some tips on how to get it all together the easiest and most successful way.

CUTTING—For fake leather, use very sharp pins and scissors. Pin pattern only on the seam allowances so pin marks won't show. Scotch tape is good to hold edges together when you lay out your material; smooth paper clips, also good. If you're not certain about the fit, it's wise to cut a muslin version first and note necessary fitting adjustments on that; after a seam is stitched in fake leather, it can't be ripped out successfully—needle marks will show.

SEWING—Adjust the tension on your machine to a fairly loose pressure: if it's too tight, it could mar the face of fake leather. Have a larger stitch-size, too: a small, tight stitch could cut through. Before stitching, Scotch tape could hold edges together, instead of pins. Use polyester or silk thread.

PRESSING—This kind of fake leather can be ironed, but not too hotly. Test a scrap first, and stay on the wrong side.

HEM—Best to use a thin spread of glue—test on a scrap first to be sure it won't stain. Two-sided Scotch tape would work, too, and you can reinforce it at the long seam edges, with needle and thread.

FUR FABRIC—Again, the sharp scissors for cutting—try to cut only the backing, not the pile, which will then pull apart. Cut the fabric all in one direction to avoid shading. No problem with pin marks here, but loose pressure and stitch are still good ideas. Note that in the pattern, the lining comes all the way to the edges—eliminates extra facing and bulk. Again, silk or polyester thread is best. Trim seam allowances to a neat, narrow margin and overcast the edges by hand, to reduce bulk and fraying.

Both pages: leather-like fabric by Seta Soie International, of Cupra Rayon, polyurethane, and nylon at Macy's; Sakowitz. Lining for jacket, by Borg Textiles with Orlon face and acrylic back; lining for coat, by Borg Textiles with Dacron face and acrylic back. At G. Fox; Kaufmann's; Dayton's; Sakowitz. Accessory details, next to the last page; pattern details on page 237. Coiffures, these four pages, by Pascal.

THEO

VOGUE PATTERN 8699

YOUR MOODS and BLOOD SUGAR

BY ELLEN SWITZER

how your blood-sugar levels can induce dizziness, anxiety, depression...and more

Recently three women were referred to a physician specializing in blood-sugar metabolism. All three were around forty years old and all reported symptoms that, at first glance, might well have been of emotional origin. In many ways the symptoms were similar, although they seemed to be occurring in different patterns and under different circumstances.

Patient I, whom we will call Mrs. Andrews, said that she was having occasional spells of dizziness and sometimes felt "weak all over." **She was overweight,** and had been experimenting with a vegetarian diet which, a friend assured her, would certainly cause her to lose weight. She ate fruits, vegetables, juices—and very little else. She indicated that she felt worse when she had not eaten for awhile. Also, she had become so irritable, nervous, and depressed that her husband was insisting he preferred her "fat and jolly" rather than "thin and bitchy."

Patient II, whom we will call Mrs. Brown, was, **if anything, underweight.** In order to put on a few extra pounds she ate large meals, with occasional milk shakes and candy bars as in-between-meal snacks. She also had spells of dizziness and weakness and, in addition, reported periodic attacks of acute anxiety which made her heart pound and her head ache. Sometimes, even after a very large meal, she suddenly felt very hungry. ("That *has* to be neurotic," she told the doctor.) To make herself feel better, she would eat a candy bar or drink a rum collins. These measures seemed to give almost instant relief, but the symptoms came back rather promptly and sometimes she felt worse than before.

Patient III, whom we will call Mrs. Clement, had **all the symptoms** of Mrs. Andrews and Mrs. Brown combined. And what's more, she didn't have them occasionally—she felt depressed, anxious, tired, irritable, and just plain miserable **all the time.** She also reported heart palpitations and disabling headaches. On the phone she insisted on an immediate appointment because she was sure that she had a serious physical illness and needed hospitalization.

After exhaustive physical examinations and laboratory work-ups, including a complete set of glucose-tolerance tests to examine abnormal blood-sugar patterns, the physician found that Mrs. Andrews and Mrs. Brown had indeed come to the right place. They had blood-sugar disorders which were causing some of their seemingly psychiatric symptoms. Mrs. Clement had *no* blood-sugar problem, and other tests showed no physical illness whatsoever. She was referred to a psychiatrist.

Obviously, the physician could not possibly have known, just by taking a medical history, what was wrong with any or all of his three patients. However, he had received enough clues from their histories to make an educated guess as to what each patient's problem might be.

Mrs. Andrews was **female, overweight, and over forty.** These are characteristics she shared with the majority of *diabetics* who develop the condition as they approach middle age. In the United States, there are about 2.8 million recognized diabetics, and approximately another 1.6 million people who are unrecognized diabetics. The likelihood of acquiring the disease increases with age. It hits 33 percent more women than men, and is most frequently found in persons who are overweight. Among the early symptoms are lack of energy, occasional unexplained drowsiness, and in the later stages, some spells of weakness or dizziness. Mrs. Andrews **had neglected to mention one other symptom** because she considered it unimportant. She had been exceedingly thirsty recently, but she attributed her excessive consumption of water and other liquids to summer heat and her diet. Actually, excessive thirst is one of the most telling symptoms of diabetes.

Her tiredness and dizziness were directly related to her body's inability to burn up starches and sugar needed for muscular and intellectual activity. Instead of being metabolized into energy, all the carbohydrate foods she ate (and on her particular diet she consumed little else) were making her kidneys work overtime, passing all that glucose out of her body by way of urine. Because she was losing so much water, she was more thirsty than usual.

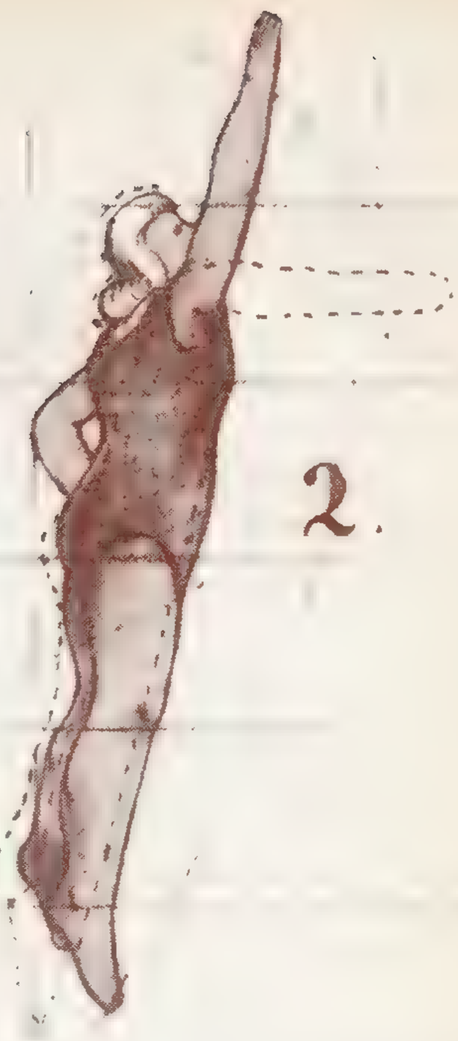
The mostly vegetarian diet she had picked was probably the worst that anyone could have devised for her particular condition. She was getting almost no food that her body could use and turn into energy. Her **irritability and depression were probably only indirectly related to her blood-sugar problem.** Most people have mood swings when they are inadequately fed—and Mrs. Andrews was hungry most of the time. She needed a well-balanced diet, high in protein, with some fat and a limited amount of carbohydrates. Not that her physician was opposed to a weight-reducing program; indeed, this was the first item on his prescription list. He also insisted that she should get **more exercise** to help her lose weight and allow her to relax. Mr. Andrews was told that, in his particular case, having a "fat and jolly" wife meant having a very sick one. On a high-protein, balanced-fat, and restricted-carbohydrate diet, Mrs. Andrews would get enough calories and enough nutrition to keep her moods and her temper in line, to lose weight, and to get her blood sugar in better balance.

Since her diabetes had been discovered fairly early, and since it had started relatively late in her life, the physician hoped that she might be able to maintain normal blood-sugar levels with a **regimen of diet and exercise alone.** If this was not enough, he would prescribe insulin, which would have to be injected, in order to substitute for the insufficient insulin her pancreas was manufacturing to burn her extra blood sugar and turn it into energy.

For about ten years, many physicians have treated patients who had mild diabetes with oral medications, rather than with insulin, which has to be given by injection. Within the past two years, some medical studies have indicated a



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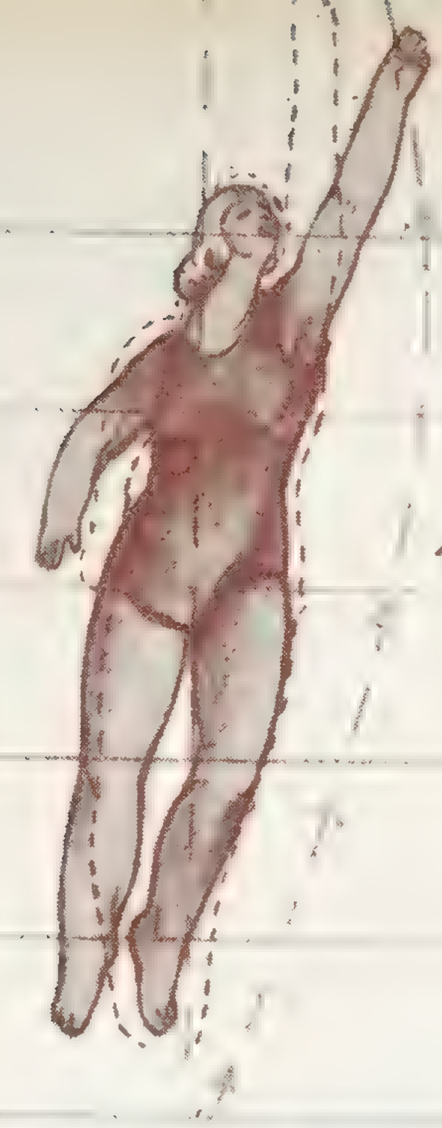


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ILLUSTRATED BY DONNA BROWN



4.

possible association with the oral medication and undesirable side effects. However, many doctors continue to prefer these in small dosages, while others have gone back to the older formula: treating diabetes with diet, and if this doesn't work, prescribing insulin injections.

Mrs. Brown had a problem, which at first glance looked like the opposite of diabetes. Her blood sugar was chronically *too low*, a condition known as *hypoglycemia*. Hypoglycemia can cause abrupt mood swings and sometimes can even mimic serious mental illness. According to a statement appearing in the February, 1973, *Journal of the American Diabetes Association, Inc.*, hypoglycemia "is often attended by symptoms of sweating, shakiness, trembling, anxiety, fast heart action, headache, hunger sensations, and brief feelings of weakness. . . ." With all those miserable symptoms, no wonder that Mrs. Brown was also depressed and nervous much of the time. Moreover, she had not mentioned one fact that worried her as much as all the rest of her symptoms combined: **there were times when she found herself unable to concentrate.** She interpreted this as an indication of premature senility. Actually, it's one of the most telling indications of hypoglycemia, just as excessive thirst tends to be a clue to diabetes.

Mrs. Brown was put on a diet very similar to that prescribed for Mrs. Andrews. It may seem contradictory, but **the worst kind of nutrition for someone with hypoglycemia** is a diet high in sugar and starch. Its immediate effect is to raise the blood-sugar level quickly, forcing the body to produce even more insulin. The excess insulin then lowers the blood-sugar level, often below the original point, making the patient feel worse than ever. Mrs. Brown had already tried that route: candy bars and rum collinses were poison for her particular physical problem.

Although the physician put Mrs. Clement through the same blood-sugar tests that he used on his other two patients, he suspected from the start that her problems might be of purely emotional origin. **The most important clue was that she felt miserable all the time,** regardless of what she had eaten, or how long a period of time had elapsed between meals. Symptoms for both diabetes and hypoglycemia tend to be *episodic*, and bear a definite relationship to the time the last meal was taken, and what was eaten. The fact that Mrs. Andrews had begun to feel worse when she went on a diet consisting almost exclusively of carbohydrates and that her spells of weakness and dizziness tended to hit when she had eaten nothing for a while provided a good clue. The fact that Mrs. Brown's mood-related problems occurred following a large meal and could be alleviated temporarily by eating concentrated carbohydrate food provided a clue to her hypoglycemia.

> diabetes and hypoglycemia are only *apparent* opposites—the patient with consistently low blood sugar should be watched for symptoms of diabetes

Diabetes and hypoglycemia are only apparently opposite conditions. Actually, according to Dr. Philip Felig, associate professor of internal medicine at the Yale University Medical School, where he serves as director of the Clinical Research Center and as a specialist in diabetes and other disorders of the carbohydrate metabolism, hypoglycemia is very often a precursor to diabetes. Anyone who has consistently low blood sugar and no obvious physical abnormality (such as a tumor of the pancreas) should be watched carefully for symptoms of incipient diabetes. And **the diabetic may well be the person who knows the effects of hypoglycemia on the body and the mind best of all:** an overdose of insulin or an inadequate supply of food after an insulin injection may bring on an acute attack of hypoglycemia which can lead to mental disorientation, coma, and sometimes even death. This is one of the reasons why diabetics who are taking insulin are urged to carry a piece of candy or a sugar cube with them at all times in case sudden hypoglycemia occurs. They are also urged to wear a medical identification bracelet or carry a note in their wallets or handbags, indicating that they are diabetics.

Unfortunately, diabetics who have had attacks of hypoglycemia with symptoms of mental confusion and irrational behavior have sometimes been picked up by the police as drunks. Since few police stations or jails have attending physicians, such diabetics have occasionally gone into a coma and some have even died before anyone realized that they needed a rapid dose of glucose, not the drunk tank.

Nobody really knows what the basic cause of blood-sugar dysfunction is. Certainly heredity seems to be a factor. In the case of diabetes, overweight seems to predispose a person to this condition. Some physicians have noted that diets too rich in carbohydrates and fats may bring on either diabetes or hypoglycemia. One currently popular book, *Sweet and Dangerous* by Dr. John Yudkin, a British researcher, suggests that a diet too rich in sugar itself could bring on either diabetes or hypoglycemia. However, his theories have not been generally supported by other scientists in the field. All physicians working with carbohydrate metabolism agree that blood-sugar disorders originate in that part of the pancreas known as the "islet of Langerhans"—groups of cells scattered through that organ, like small islands. The word "insulin" comes from the Latin for "island." Either an oversupply of insulin (hypoglycemia) or an undersupply of the same hormone (diabetes) can prevent the body from using glucose properly. Either too much or too little glucose has definite side effects on many organs of the body: the kidneys, arteries, and, certainly, the brain. This accounts for the kind of stress signals that often result in mood swings, anxiety, and other seemingly emotional problems accompanying blood-sugar disorders.

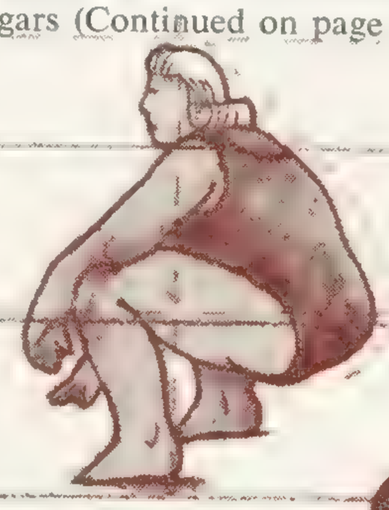
Even people who have no chronic blood-sugar disorders may notice mood swings when blood sugar is low because it has been a long time since the last meal. Most mothers have noted that youngsters may be particularly cranky when dinner is late. Married couples can sometimes trace patterns of irritability and quarreling to periods when they have been especially hungry—for instance on long automobile rides with the nearest acceptable restaurant miles down the road. Airline stewardesses seem to know instinctively that they had better get all those hungry passengers fed as soon as possible when there has been a long delay before takeoff.

Gay Gaer Luce in her book, *Body Time*, indicates that some psychiatrists have suspected a relationship between energy metabolism and mental illness, and that "there are anecdotal reports of sudden changes in the eating behavior of intermittently psychotic patients. Just before they lapse from a period of normal living into acute psychosis they become restless, anxious, and abandon their normal diet of meat and vegetables for candy, ice cream, potatoes, sugars, and carbohydrates."

Another interesting fact was reported last July at the First International Symposium of Alcohol in Stockholm on the findings by British Nobel Prizewinning scientist, Dr. Hans Krebs. Dr. Krebs indicated that **the human system is apparently a "natural distillery."** According to Dr. Krebs, the sugars (Continued on page 233)



5.



6.

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"On the night table, a saucepan in which she hid her husband's poems when the Secret Police came"

NADEZHDA MANDELSTAM

(Continued from page 186)

on a narrow iron bed. She usually wore a robe printed with large red and blue flowers. Near her, on an overturned suitcase that served as a night table, stood an antique Persian copper bird which Mandelstam had liked, one of the very few things still in her possession which had belonged to them jointly. Next to it, stood the famous saucepan into which she had stuffed some of her husband's manuscripts during the first search conducted by the Secret Police in their apartment back in May, 1935.

Nadezhda Yakovlevna recited to me dozens upon dozens of Mandelstam's poems—the lyric ones, with which I was familiar, like "Take for Joy," and the late, tragic ones which were new to me. These had been written during the Terror, when the Mandelstams led the lives of beggars in flight. These poems describe their last years together graphically.

The Mandelstams had spent several years in exile in the provincial town of Voronezh:

I am not dead yet, I am not alone.
Together with my girl friend
—beggar
I savor the majesty of the open plains,
The darkness, the hunger, the wind.

In luxurious poverty, in potent deprivation
We live, calm and consoled.
Blessed are the days and nights.
And the pure, sweet-voiced labor.

The man is unhappy who like a shadow,
Is frightened of dogs and cut by the wind;
—And he is poor, he who, half dead,
Asks alms from his own shadow.

In the relatively free climate of the "thaw," these poems had just begun to circulate all over Russia. It was an enormous event in a country where poetry lovers are legion and poetry an essential, though sometimes illicit, means of communication between people otherwise restricted in their freedom of expression. In addition to her own writing, of her two volumes of memoirs, Nadezhda Yakovlevna was busy establishing correct versions of certain late poems wildly distorted by years of oral circulation.

Throughout the 'sixties, it was hoped that an edition of selected works by Osip Mandelstam would be published in the USSR. But the publication was always postponed or called off at the last minute, and this filled Nadezhda Yakovlevna and all Russian admirers of Mandelstam with a bitterness that was not alleviated by the fact that an *emigré* edition of Mandelstam eventually appeared in the West.

It was during the spring of 1962 that Nadezhda Yakovlevna, so full of hopes and excitement, introduced me to her closest friend, Anna Akhmatova. In Nadezhda's memoirs, *Hope Against Hope* and *Hope Abandoned*, she gives us an impressive, probing portrait of a woman who was, after Mandelstam, the deepest influence and strongest friendship of her whole life.

After Anna Akhmatova's death in 1966, slowly a new Nadezhda Yakovlevna started emerging. While grieving deeply for her friend, she found herself in a position to assess the events of the past as she, and she alone, understood them. She was continuing to work on her memoirs, completing new chapters, notably about Akhmatova. Getting to the truth of events and relationships had become her responsibility, now that her two most beloved and authoritative friends were gone. It was up to her to keep their spirit alive.

A new period of rewriting history, intent on minimizing Stalin's crimes, or even disguising them altogether, was at hand in the Soviet Union; and Nadezhda's sense of mission was sharpened. I have a vivid recollection of Nadezhda Yakovlevna listening avidly to the radio on the anniversary of Stalin's death in 1967. Like many Moscow intellectuals, she sensed that a partial rehabilitation of the dictator was forthcoming and this filled her with sadness and anger.

By 1967, Nadezhda Yakovlevna's material circumstances had improved at last: thanks to acquaintances within the Writers' Union she had been allocated an apartment for the first time since the early 'thirties. Her flat comprised a kitchen big enough to entertain comfortably a half-dozen friends for tea, a bedroom, and a bath. She bought a couple of very modest antiques—a wooden setee with a carved back for the kitchen (on which she is seated in the photograph on page 186), a walnut armoire for the bedroom. She described these pieces as "nyankyna mebel' "—that is, furniture that might have adorned the quarters of a retired housekeeper in a well-to-do, pre-Revolutionary home. Though it was very modest, she now had her own Moscow interior, in which she, who had had to depend on other people's hospitality for thirty years, could now entertain—or, if she chose, isolate herself and work.

Little by little, as the sense of fear inherited from years of Stalinist terror vanished, as intellectuals learned again to associate with each other and to speak more freely, Nadezhda Yakovlevna was becoming something of a celebrity in Moscow. Although there was a new political "freeze" in Russia, an ever-growing number of visitors were calling on her. Small poetry readings were improvised around her kitchen table. Along with tea, Nadezhda Yakovlevna dispensed freely her sharp, aphoristic conversation. She could now say, as she does in *Hope Abandoned*, describing her feeling when she realized that Mandelstam's poetic heritage had been saved at last:

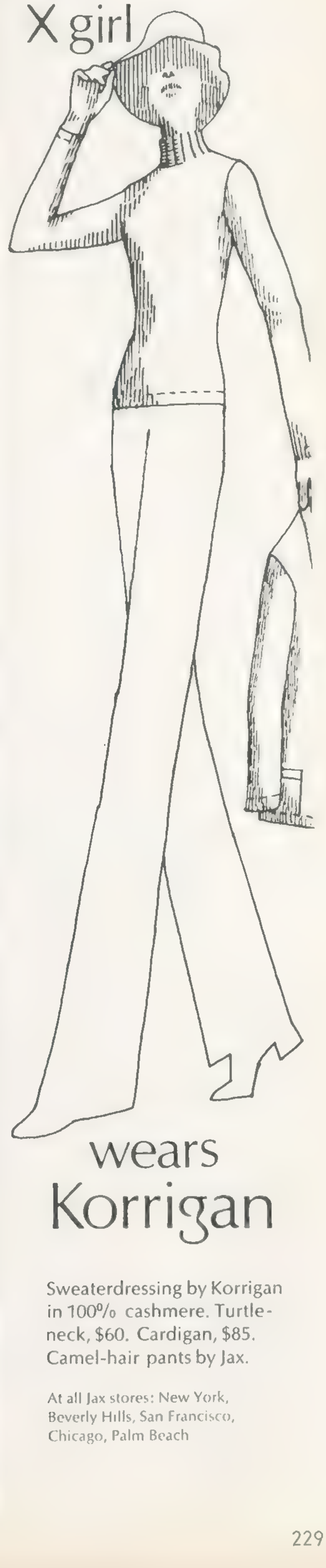
I have entered onto a complete and unconditional freedom, and I find it easy to breathe, though I may be suffocating. Will anyone understand what happiness it is, to breathe lightly, even once, before dying?

Naturally enough, Nadezhda Mandelstam's new, "liberated" attitude can be sensed in the book she was writing then, *Hope Abandoned*. Despite its title, it projects something of the elation that had seized the author as she was bringing her task to completion. From the standpoint of literary excellence, it is as impressive an achievement as *Hope Against Hope*. Yet this volume is marred by a number of ill-considered judgments; capriciousness and a love of paradox have always been among Nadezhda Yakovlevna's traits. They are not altogether absent from *Hope Against Hope*. Take, for example, her assessment, in that book, of Boris Pasternak as a prosperous, contented member of the Moscow literary establishment; this vastly exaggerated notion has led to some perverted interpretations of the poet's role as a "favorite of Stalin." Today Nadezhda Yakovlevna herself is the first to deplore such a view of Pasternak.

In spite of her occasional self-indulgence, what shines forth in Nadezhda Mandelstam's new book, besides her literary mastery, is her love for her husband. It was a magnificent love, and it imparts greatness to her writing.

(Continued on page 231)

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LEARN FROM HISTORY

(Continued from page 187)

shout out the same messages of hate and self-glorification.

What horror that history too, when people write books about it, thereby comes into contact with literature and is exposed to the same diseases; even more distressing is the fact that this embodiment of mankind's collective memory never serves as a warning to posterity, as a deterrent, but only puts a "modern" gloss on the mistakes and crimes of previous generations, decking them out in glittering new rationalizations. One might think it was only a case of learning to read history and of knowing how to draw the right conclusion, but there is no simple key to its mysteries not to mention the problem of distortion, whether deliberate or unwitting. Nevertheless, history does contain what is called a sign, and if we had eyes we should see it. Isn't it time we paused to wonder why the nineteenth century, with its glorification of humanism, freedom, and the rights of man, led straight to the twentieth, which has not only surpassed all previous ages in its crimes against humanity but has managed, into the bargain, to prepare the means for total destruction of life on earth? In our century the ardent champions and defenders of reason have proved to be the merchants of mass hypnosis, and in all their activities reason has played the least part of all. Those who once advocated realism and called on us to fight prejudice were quite remarkably quick to lose all sense of reality, and none are now so mortally afraid of facts. In this country people were killed because they happened to know a couple of trivial facts, or refused to give up their sense of reality.

In shedding all this blood, we declared it was done for the sake of people's happiness. Even Pasternak, in his innocence, believed in "happiness" for a while, but unable completely to lose sight of reality, he insisted that happiness must be for each individual, as well as for the millions. One master mind has informed us that "Man is made for happiness as a bird is made for flight." The stupefied masses parroted the word "happiness" at every bend and turn, but they have still to recover from the untold miseries inflicted on them in its name. Those great days are over, and at present even the most lightweight prattlers with higher degrees and salaries to match are embarrassed to use the word "happiness"—they prefer to talk more modestly about the pursuit of "pleasure." In our benighted existence there is always a queue for any little drop of whatever promises oblivion, and everywhere else in the world there is a constant hunt for "pleasure"; sated by the most trivial forms of it, people are aggrieved when death suddenly approaches before they have had time to cast a backward glance at their life or the fate of their generation.

Few people are willing to scan their own life story; even fewer are ready to turn their thoughts to the particular period of time in which they were most actively engaged in the pursuit of pleasure. The majority just shrug their shoulders, silently connive at the crimes of the age, while others eagerly justify the past. Already somebody has informed the world in verse that his generation has duly lamented its mistakes and paid for them in full. This magazine poet thus absolves both himself and those with blood on their hands, although the thought of repentance has never entered the murderers' heads—and the accounts have not even been presented for payment, every measure having been taken to prevent anyone from doing so; there is plenty of room in the camps for people who talk too much. I follow the fate of the one man who has dared to speak up. He has not yet been murdered, or even run over by a car. It has clearly become harder to deal with those who misbehave—it used to be such child's play, when these things were done in dead secret, with the tacit approval of the masses. When they destroyed M., there was not so much as a squeak from any brave little Aragon, and people who journeyed abroad from Moscow at that time had no compunction in proclaiming from public platforms that just before they left they had talked with Ivan, Peter, Abram, or whoever it might be—though they knew perfectly well that he had already been done to death in some secret dungeon in one of the capital city's jails. Now, however, it appears that people have at least come to question the right of the strong to destroy the defenseless—the only hopeful sign I have seen. The value of human life has risen slightly. Much that was hidden has become known, even though most people close their eyes to it. What counts, however, is that memory has not been totally erased: a few among millions have recovered their wits and started asking what actually happened and how we could have permitted such a bloodbath. It may be that a new day has dawned, but who knows how long it will last?

M. could not have put it more exactly: "We live, deaf to the land beneath us." It is still the same today. . . .

A country in which people have been engaged in mutual destruction for half a century does not like to recall the past. What can we expect to happen in a country with a disordered memory? What is a man worth if he has lost his memory? ▽

NADEZHDA MANDELSTAM

(Continued from page 229)

There is a letter quoted in *Hope Abandoned*. It was written to her arrested husband in October of 1938 and never sent: Mandelstam was dead by January, 1939:

Ossya, my dear, distant friend, my darling, there are no words fit for this letter, which you may never receive. I am writing it into space. Perhaps you'll return and I will no longer be here. Then it will be a last thing to remember me by.

Ossya, our children's life together—what happiness it was. Our fights, our arguments, our games, and our love. Now I no longer look at the sky. If I should see a cloud, there is no one to show it to.

Do you remember how we brought our begger's feasts to our poor, nomadic homes, which were like traveling carriages? Do you remember how good bread is, when it comes through a miracle, and is eaten together? And our last winter in Voronezh. Our happy poverty and poems. I remember—we were returning from the public baths, having bought eggs, or perhaps sausages. A carriage full of hay drove by. It was cold, and I was freezing in my jacket (we'll be colder still: I know how cold you are now). And I remembered that day: with a clarity verging on pain I understand that this winter, these days, these troubles were the best and last happiness which fate was giving us.

My every thought is about you. Every tear and every smile is for you. I bless every day, and every hour of our bitter life together, my friend, my companion, my blind leader. . . .

This is me, Nadya.
Where are you?
Goodbye. Nadya ▽



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BALANCHINE

(Continued from page 191)

whisper, said to us, "It *was* the year before; and, anyway, he never *could* jump!"

The kasha was served with roast lamb, preceded by:

Cold Eggplant Orientale or Poor Man's Caviar
2 medium-size eggplants
2 cloves garlic, finely chopped
1 cup finely chopped dill
½ cup finely chopped parsley
½ cup finely chopped onions (or scallions or chives)
¼ cup lemon juice or vinegar
¼ cup sunflower-seed oil (or olive oil)

Bake unpeeled eggplants in 350° oven for 2 hours or until really soft. Scoop out the pulp and combine with remaining ingredients. Mix and chop finely or blend at low speed until spreadable but not liquid. Chill and season to taste with salt and pepper.
G. and F.'s Tips: Do as the Armenians do and add ½ teaspoon cinnamon and 2 tablespoons crumbled dried mint or try the Persian version adding 2 large ripe tomatoes and 2 small green peppers, all finely chopped.

All these Poor Man's Caviars are excellent served as a first course on lettuce leaves or in hollowed-out tomatoes, accompanied by thinly sliced, buttered dark bread, or with drinks as a dip with:

Near Eastern Melba Toast
With a very sharp knife separate the upper and lower crusts of small, flat Near Eastern breads. Cut each crust into 2-inch strips. Butter liberally and sprinkle with sesame seeds, salt, and pepper. Dry in a 300° oven for an hour or until delicately browned.
G. and F.'s Tips: In place of sesame seeds use finely chopped chives or curry powder. Another wonderful melba toast can be made with English muffins. Put muffins into the freezer for half an hour. It will then be possible to cut each muffin into several extremely thin slices.

Balanchine roasts lamb very simply, preferably on a spit, but with it he serves a most exotic and fragrant sauce:

George's Georgian Coriander Sauce
½ cup each of finely chopped fresh coriander, parsley, basil, tarragon, dill, scallions, walnuts
2 cloves garlic, finely chopped
6 cooked prunes, chopped
¼ cup lemon juice (or vinegar)
1 cup walnut oil
Salt, pepper, and Cayenne pepper

In a mortar or in a wooden bowl, mash together with a pestle or spoon herbs, nuts, garlic, and prunes. Stir in lemon juice and oil. Add seasonings to taste.

In the Caucasus, coriander sauce is used on almost everything—for hors d'oeurves on cold sautéed eggplant slices and on thickly sliced ripe tomatoes, in kidney-bean salad and in potato salad. With main courses, it is used on fish, roast meat, chicken, and, as George says, "best of all, on sliced leftover white meat of turkey or any other leftovers."

Speaking of leftovers, we are reminded of a persistent acquaintance of Balanchine's who had been hinting regularly that he would like to be invited to dinner. He telephoned one morning and we were amused to hear George's end of the conversation. "What am I doing? Well, as a matter of fact we're cooking tonight's dinner. You'd like to come? I hope you like leftovers. Yes? You do? Good! Come tomorrow."
G. and F.'s Tips: Coriander sauce, like Italian pesto sauce, can be made in summer and successfully frozen for six months.

In winter it can be made by using whichever fresh herbs are available (parsley, dill, and chives are usually easy to find) and substituting 1 tablespoon each dried coriander, basil, and tarragon in place of the half cup of each fresh herb one would use in summer.

Stir 1 cup Coriander Sauce into 2 cups mayonnaise: makes an extraordinary green mayonnaise.

Fresh coriander can be obtained at all Spanish and Latin American greengrocers, where it is called *cilantro*.

Coriander has a special taste. Coriander Sauce made without coriander, following the rest of the recipe, is equally delicious.

Inspired by Balanchine, we have invented a dish which has pleased our friends enormously and has even won the approval of the master. It is:

Chicken Bouillabaisse with Coriander Sauce
1 cup sliced onions or leeks
¼ cup olive oil or walnut oil
1½ cups canned Italian-style tomatoes, drained and mashed
2 cloves garlic, mashed
2½-pound chicken, cut in eighths
1½ cups dry white wine
2 cups chicken broth
1 bay leaf
Salt and freshly ground pepper
2 cups George's Georgian Coriander Sauce (recipe *above*)

Cook onions or leeks slowly in oil in a heavy covered casserole 10 minutes, stirring frequently. Add tomatoes and garlic. Cook uncovered 10 minutes. Salt and pepper chicken; add to casserole spreading some vegetables on top. Cover and cook 10 minutes. Uncover; add wine, broth, and bay leaf; bring to the simmer. Cover again and simmer 20 minutes or until chicken is done. Remove from heat and stir in 1 cup Coriander Sauce.

Serve with boiled potatoes and pass remaining Coriander Sauce separately.

When we asked George what he would choose if he were on a desert island and could have only one food, with no hesitation, before we could complete the question, he answered, "Potatoes! Naturally! Nice, excellent, fantastic hot boiled potatoes—crunchy, crisp—like sugar." Then after a moment's reflection, he added plaintively, "Could I be allowed with it a little oil, a little chopped parsley, and a nice cold bottle of Louis Roederer Cristal champagne?"

Since Balanchine spends every evening during the ballet season at the New York State Theater, some of his best meals are after-theater suppers. One that was unforgettable consisted of borsch, a ruby-red, beet-flavored clear consommé, and seven kinds of piroshki, those incredibly delicious filled Russian pastries.

Borsch
8 large or 12 small beets, tops removed
6 cups homemade meat stock
6 peppercorns
1 bay leaf
1½ teaspoons wine vinegar
1½ teaspoons sugar
Salt and freshly ground pepper
2 lemons, sliced
Sour cream
The secret of this soup is the baking of the beets. Wash beets. Bake on a piece of aluminum foil for 1 hour or until tender. Cool, peel, and grate beets. Put stock, peppercorns, and bay leaf in a pot and bring to a boil. Add beets, vinegar, and sugar. Stir; add salt, pepper to taste. Strain, serve in cups, with a lemon slice in each. Pass sour cream separately.

(Continued on page 234)

BLOOD SUGAR

(Continued from page 227)

we eat are fermented in the human intestines into ethanol, the chemical name for the alcohol found in wine, beer, and spirits. He indicated that each of us, even if we are teetotalers, manufacture every day about the quantity of alcohol in one quart of 3.2 beer. This substance is broken down by enzymes in the liver, and toxic effects are thus avoided. It's the alcohol we consume on top of that which our body manufactures out of the sugar we eat that can get us into medical and psychological trouble. However, experts in alcoholism have noted for some time that alcoholics who have stopped drinking seem to use inordinate amounts of sugar. As one alcoholism counselor put it: "The sugar bowl next to the coffee urn at an Alcoholics Anonymous meeting needs refilling all the time." There has been speculation that there may be a connection between a person's blood-sugar metabolism and the tendency towards alcoholism.

Blood sugar seems to play an important part in our mental as well as our physical health. However, out of that very simple fact a whole new and potentially dangerous cult has grown. In recent years several books on hypoglycemia, usually written by people who are not physicians, have appeared. These books tend to attribute almost all of the world's social and personal ills to low blood sugar. For instance, Tom R. Blaine, an elderly Oklahoma judge, has written a book called *Goodbye Allergies* which has sold more than 50,000 copies. He considers himself a "cured" hypoglycemic and attributes everything from juvenile delinquency, divorce, allergies, or chronic exhaustion and underachievement in school and in life, to low blood sugar alone. He has gone so far as to require couples who appeared before him in divorce cases to go to a physician to take glucose-tolerance tests.

Another, and even more dangerous part of the hypoglycemia cult is the prescription of a drug known as "ACE" (adrenal cortical extract) to "cure" the disorder. According to Dr. Felig, the American Medical Association, and every other physician interviewed for this article, ACE is, at best, a worthless drug. The American Medical Association's 1971 *Drug Evaluation* calls ACE "an obsolete preparation." The packet insert in the injectible medication sold to physicians does *not* indicate that the drug is useful in the treatment of hypoglycemia. Yet an occasional physician can still be found who, at a patient's insistence, will give shots of ACE on a daily basis, for from $10 to $20 per visit.

"This is not only a waste of time and money," Dr. Felig said, "it can be positively harmful. If the patient does have hypoglycemia, the drug won't help, and another form of treatment, such as diet, or an investigation for a possible tumor of the pancreas is necessary. If the person doesn't have hypoglycemia, he or she is getting an unneeded, useless drug, which is always a bad idea."

Asked why so many people seemed to be interested in proving that they have hypoglycemia, Dr. Felig pointed out that **any disease that explains away emotionally-caused problems tends to become "popular."** "Most people don't want to admit to themselves that they have a psychological problem," he said. "It's easier to take an injection or a pill than to straighten out whatever it is that's bothering one, and make necessary changes in one's attitude or personality."

Anyone who has symptoms that may be an indication of blood-sugar disorders should certainly see a physician for a checkup. **Diabetes and hypoglycemia are not difficult to detect** if proper tests are used. Both conditions, if detected early, can often be controlled by diet alone. However, even if diabetes is serious enough so that insulin injections are required, it's important to get treatment started early. Untreated diabetes can cause severe damage to the eyes, to the kidneys, to the heart, and to the arteries. On the other hand, a treated diabetic can lead a normal and healthy life, as such diabetics as TV actress Mary Tyler Moore and tennis star William Talbert have proved. Hypoglycemia can make a person thoroughly miserable, and can also usually be controlled by diet. Certainly, if one has a tumor, it too should be removed as soon as possible.

The mood swings that occur simply because one has not eaten when one is hungry, or has started a weight-losing diet that doesn't provide enough nutrition, are cured even more simply. **Instead of losing one's temper, one's husband, one's job, or all three,** the solution is to eat a quick snack, preferably consisting of a high-protein food, such as a piece of cheese or some cold meat. **Unbalanced reducing diets are probably as damaging to one's mental as to one's physical health.** ▽



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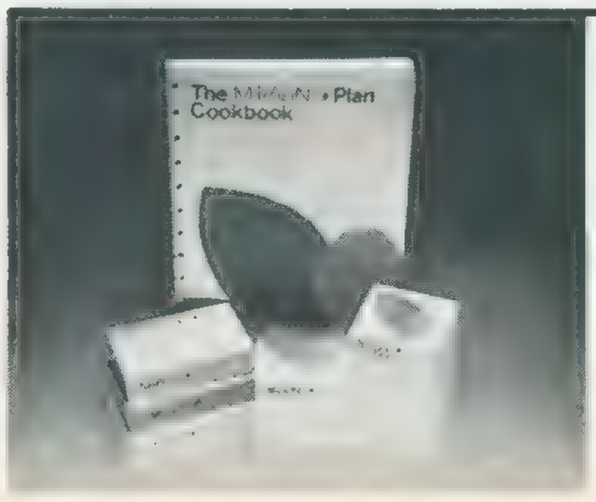
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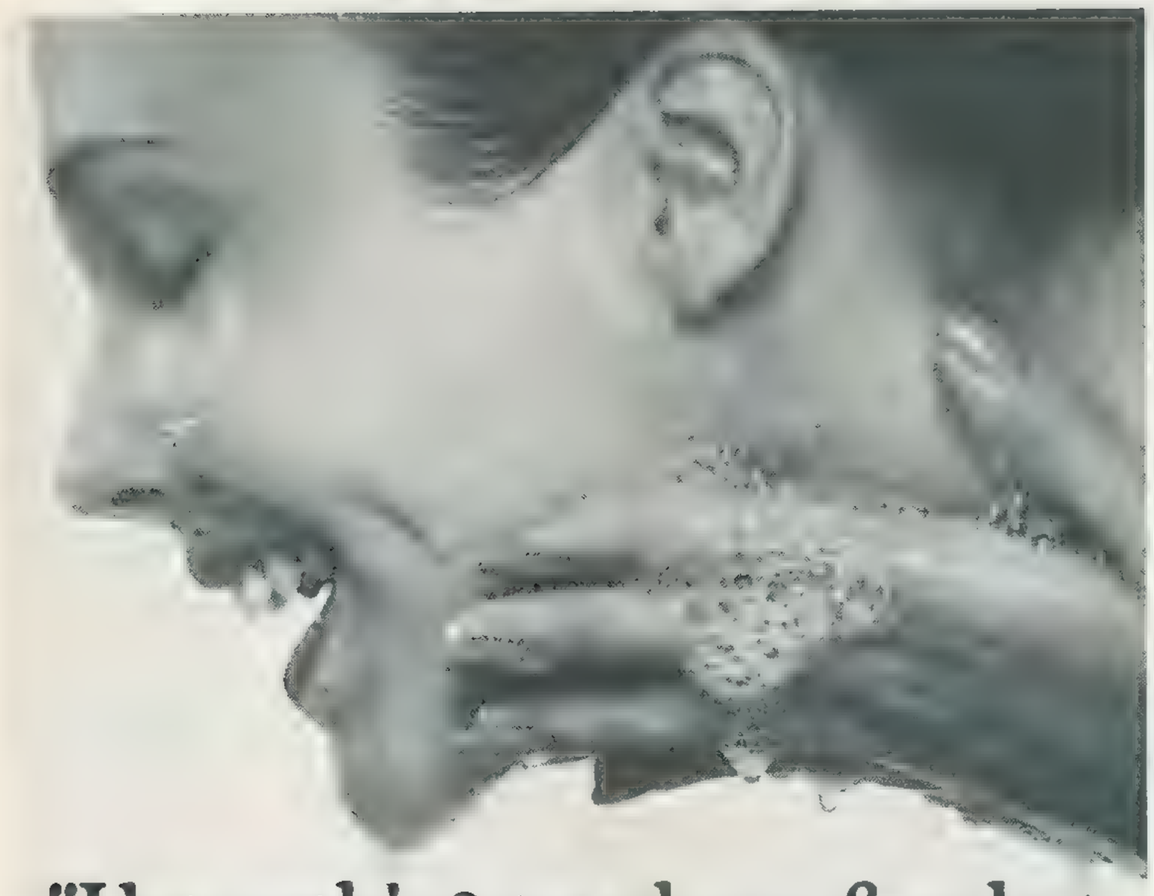
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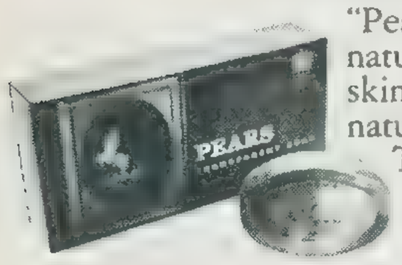
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"The secret of this borsch is the baking of the beets"

BALANCHINE

(Continued from page 232)

G. and F.'s Tips: A speedier version can be made by using canned beets with their liquid and canned beef or chicken broth. If canned jellied chicken broth or canned jellied madrilène are used, refrigerate for a few hours after straining and you will have a refreshing jellied borsch.

Use the strained-out grated beets as a salad or relish. Dress with a French dressing and serve with generous amounts of chopped chives and dill.

Piroshki

For pastry:
1 stick sweet butter
4 ounces Philadelphia Brand cream cheese
1 cup flour
½ teaspoon salt

Mix well butter and cream cheese —can be done in an electric mixer. Mix flour and salt and work into butter/cream-cheese mixture. Chill for at least 4 hours. When ready to bake, roll out dough and cut into 4-inch circles. Put 1½ tablespoons filling on ½ of each pastry circle. Fold other half of dough over, pinching firmly to seal. Bake in 350° oven for 20 minutes or until golden brown.

For meat filling:
2 medium onions, chopped
Vegetable oil
½ pound chopped chuck steak
1 teaspoon salt, freshly ground pepper
2 tablespoons chopped dill or parsley or a mixture of both

Sauté onions in oil over very low heat in a heavy covered skillet until lightly browned, about ½ hour. Add chopped meat and sauté just until meat has lost all its red color, about 5 minutes. Cool, stir in all other ingredients and it is ready to be used.

Six other piroshki fillings are:
Cabbage filling: Sauté chopped, parboiled cabbage with chopped scallions. Season with salt, pepper, and sugar. Top with chopped hard-cooked eggs and finely chopped fresh dill.
Carrot filling: Substitute in place of cabbage, finely chopped boiled carrots.
Mushroom filling: Substitute equal amounts of chopped fresh mushrooms and chopped dried mushrooms (which have been soaked, drained, dried carefully).
Onion filling: In place of other vegetables, use finely chopped onions or leeks with the scallions and other ingredients.
Salmon filling: To the onion filling, add some poached or canned salmon, broken into bits, and a little cooked rice.
Sturgeon filling: In place of salmon use poached sturgeon. When piroshki are baked, serve with the sturgeon's own eggs, black caviar, and sour cream. Somewhat simpler—omit caviar and use smoked sturgeon instead of poached.
G. and F.'s Tip: Any of the seven piroshki fillings are just as delicious when baked in a pastry made of phylo pastry sheets (which can be bought frozen in many specialty shops and supermarkets) or in your own favorite yeast dough.

Balanchine's most elaborate meal of the year is the Russian Easter midnight supper. While the menu is traditional Easter fare for Russians, the rest of us would find it a splendid buffet for any occasion. For days before this great feast, Balanchine's every spare moment between rehearsals and performances is spent rushing home to see if the yeast dough is rising for the kulich and if the paskha is draining properly in its flower pot. Has the sturgeon jelled in its aspic? Has the pheasant arrived for the Salade Olivier? What about the tearful grating of the fresh horseradish?

It's dazzling to see the swiftness and the cool dispatch with which these elaborate dishes are completed. And, of course, between bouts of cooking there is a great deal of rushing back to the theater to supervise his ballets.

After the beautiful and moving Russian Orthodox church service, Balanchine and his friends return to his apartment. The traditional three kisses are exchanged, the champagne is poured, and everyone gathers round the sumptuous buffet table decorated with hyacinths.

At one such evening, Stravinsky, the composer whom Balanchine most admires and to whose music he has created many of his greatest masterpieces, asked if he could see Mourka's famous leaps. (Balanchine had trained Mourka, his cat, to do the most spectacular balletic leaps and *tours en l'air*.) We all gathered solemnly in a circle, Mr. and Mrs. Stravinsky in the seats of honor. Balanchine appeared, a ball of crumpled newspaper in his hand, leading the cat into the room.

We had seen George at many

(Continued on page 236)

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"Shopping for cucumbers is a serious business that requires great skill and lightning action"

BALANCHINE

(Continued from page 234)

an opening night, cool as a cucumber, completely confident in himself and his dancers. Now for the first time we saw him visibly nervous. Tanaquil whispered to us, mischievously, "I hope Mourka rises to the occasion!"

We all hold our breaths. George throws the ball of paper high into the air. The prodigious Mourka leaps higher than ever before; he seems to remain in the air for a moment, defying gravity à Nijinsky, and then lands lightly on velvet paws to tumultuous applause and bravos led by the beaming Stravinskys. Another Balanchine triumph! From then on the evening was a great success and we all addressed ourselves to the delicious food.

We felt we had been awarded the diploma of the Cordon Bleu as Tanny and George had asked us to contribute their favorite salad, created by a French chef in the service of Czar Nicholas II:

Salade Olivier
1 cucumber
1 dill pickle (German style, that is, pickled without garlic)
1 3-pound roast chicken, cubed (or 1 roast pheasant, cubed)
4 boiled potatoes, peeled and sliced
4 hard-boiled eggs, quartered
1 cup cooked peas
¾ cup mayonnaise
½ cup sour cream
4 teaspoons Dijon mustard
Salt and freshly ground pepper
2 tablespoons capers
Black and green olives, pitted
Quartered tomatoes

Peel cucumber and cut it and the pickle in 4 lengthwise and then in thin slices crosswise. Mix them with chicken, potatoes, eggs, peas and the mayonnaise, sour cream, and mustard which have been mixed together first. Season with salt and pepper. Put into a glass bowl and garnish with capers, olives, and tomatoes.

On the festive table, next to the sturgeon in aspic were bowls of cucumber salad. The cucumber plays an almost comically important role in Russian life. To a friend who had finally given up smoking at Balanchine's insistence, he said, "Excellent! When you were smoking, you looked like an old dill pickle. Now you look like a nice young cucumber!"

George is very adept at preparing both.

Dill Pickles
18 small cucumbers, not over 4 inches long
4 stalks fresh dill
½ cup coarse salt

Wash cucumbers and trim a bit from each end. Break each stalk dill into 3 or 4 pieces. Lay cucumbers in a gallon jar alternately with dill. Put salt into a pot with 8 cups water and bring to a boil, stirring occasionally. Pour enough boiling salted water into jar to fill. When cool, cap and put in a cool place. Pickles are ready to eat in 3 or 4 days.

Nice Young Cucumber Salad
3 nice young cucumbers, peeled and thinly sliced
Salt
4 tablespoons sour cream
2 tablespoons lemon juice
½ teaspoon sugar

Arrange cucumbers in a dish, sprinkling each layer with salt. After 2 or 3 hours, squeeze them to extract juice. Dry on paper towels. Mix sour cream, lemon juice, sugar, and ⅛ teaspoon salt in a bowl and stir in cucumbers. Serve cold.

Balanchine feels that shopping for cucumbers is a serious business that requires great skill and lightning action. "I watch big, fat ladies fighting to get the biggest, fattest cucumbers which are lousy and I stand behind them like eagle, on my toes. Then, when I see tiny, green, firm young cucumbers, I swoop down and pounce on them and fly home."

Balanchine has a childlike love of desserts which he has immortalized in his ballet *The Nutcracker*. The decor of the last act of the ballet is, indeed, a monument to his sweet tooth, a child's paradise of sweets. All imaginable kinds of puddings, pies, jellies, cakes, and cookies in captivating candy colors tumble in marvelous profusion out of cornucopias and are piled high on giant pagoda-like epergnes.

Last Christmas we took three very young children to see their first performance of *The Nutcracker*. Afterwards we took them backstage to meet the choreographer. What a pleasure it was to watch the playful, yet serious, consideration with which Balanchine showed them the props. He seated them on the children's thrones, then he put them into the reindeer sleigh and finally led them into and under the skirts of the giant Mother Ginger costume.

Happy in their hiding place, the children refused to come out until Balanchine, like a magician, tugged at a pully which lifted the costume high into the air exposing the three giggling children. It would be difficult to say who was more delighted, Balanchine or his young guests. ▽

WASHINGTON

(Continued from page 184)

government and all the diplomatic representatives of others' (and including—of all things—advertising), a book that exerts tremendous leverage in raising or lowering social statures. And social stature counts, because all sorts of missions can be accomplished at a black-tie dinner—it's part of the day's work. Look down the table to see who's murmuring what to whom and what hand is on which knee. It might even be a good idea to learn lip-reading.

Scrambling up the power blocks is exciting and the rewards are sweet; but what happens if the folks back home vote you out, or if the administration that appointed you goes down in defeat? Then the telephone stops ringing. The mailman brings only typewritten bills, no engraved invitations. Headwaiters never heard your name before, and secretaries can't spell it. Some strong souls survive this darkness; they hang onto second-stage power as advisers, lawyers, lobbyists, confidants. In fact, lobbyists may turn more power tricks than any of us would like to think. Once you've tried power, you keep your taste for it.

The one Washington power-pack that never loses its zap and never needs redirection is the group known as the "cave-dwellers," those members of old Washington society, the inheritors of patina-ed names and compounded fortunes, whose places in the world in no way depend on changes in administration. Rarely stopping to glance at the capital's new arrivals, they maintain a leisured pace that never falters, providing permanence and solidity in a town where flux is inevitable. It's reassuring to know that they'll always be there, firm in conviction and reliable in behavior, carrying on the gentle traditions of a once-sleepy Southern town. ▽

FASHION AND ACCESSORY DETAILS

Page 153: Earrings by Jules van Rouge for Hattie Carnegie. Shirt by Kasper for J. L. Sport. Saks Fifth Avenue gloves. Belt by Morris Moskowitz. Pants by Blassport. Givenchy shoes at Delman Shoe Salon, Bergdorf Goodman.

Page 154: Earrings and bangles by Monet.

Page 208: Clips by Cadoro at Saks Fifth Avenue. Calvin Klein shirt. Eisenberg Ice bracelets at Henri Bendel. Belt by Imperial Belt at Bloomingdale's. Tights by Christian Dior at Lord & Taylor. Shoes: Delman Shoe Salon, Bergdorf Goodman.

Page 209: Earrings by Eisenberg Ice at Henri Bendel. Clips by Cadoro at Saks Fifth Avenue. Christian Dior tights at Lord & Taylor. Shoes: Delman Shoe Salon, Bergdorf Goodman.

Page 210 (left): Earrings by Eisenberg Ice. Clips by Cadoro. Sandals: Customcraft by Rossi at Altman's.

Page 210 (upper): Tights by Roman Stripe. Sandals by Beth's Bootery, Saks Fifth Avenue.

Page 211: Earrings by Marvella. Winston Haynes bracelets. Tights: Burlington. Shoes by David Evins at I. Miller.

Page 212: Earrings by Polcini. Chain by Aurea Jewelry Creations. Bracelets by K.J.L. and Eisenberg Ice. Rhinestone buckle by Alexis Kirk. Geoffrey Beene skirt.

Page 213: Earrings by Alexis Kirk. Rhinestone chain by Donald Stannard. Sweater by Korrigan. Cigarette holder from Boutique Estelle-Paris. Bracelet by Donald Stannard. Belt by Madonna.

Page 214: Blassport sweater. Watch by Gurami. Necklace at waist by Benjamin for Hattie Carnegie. Genre navy pants. Hanes tights. Sandals by Herbert Levine at Bonwit Teller.

Page 215: Trifari earrings. Sweater by Rena Rowan for Jones New York. Bracelets by Superior Chain & Jewelry. Chain by Georg Jensen. Gucci watch. Belt by French Belt. Pants by Tijan.

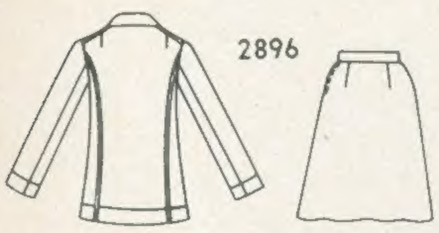
Page 216 (left): Glasses by Yves Saint Laurent for Renauld. Monet earrings. Bracelet by Superior Chain & Jewelry. Baume & Mercier watch. Tights at Saks Fifth Avenue. Shoes: Charles Jourdan Salon, N.Y.

Page 216 (right): Eisenberg Ice earrings. Calvin Klein shirt. Clip by Pierre Cardin for Castlecliff. Cigarette holder at Boutique Estelle-Paris. Eisenberg Ice bracelet. Belt: Ben King for Midtown Belts. Geoffrey Beene skirt.

Page 217: Trifari earrings. Necklace by Bruce (Continued on page 238)

VOGUE PATTERNS

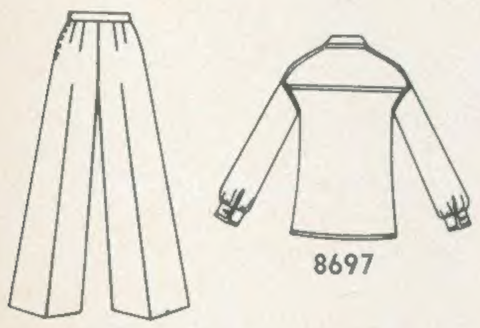
(Continued from pages 222-225; other views, yardages, details)



VOGUE PATTERN 2896. Jacket and skirt. For size 10: Jacket takes 2¾ yards, skirt 1¾ yards, of 44″ fabric. Pattern price: $4; in Canada, $4.40.



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VOGUE PATTERN 8697. Hip-length jacket, straight pants. Size 10: jacket, 3⅜ yards; pants, 2⅝ yards; of 39″ fabric. Lining for body and collar: 1⅛ yards. Lining for sleeves: ⅝ yards. Both in 45″ fabric. $2.50; in Canada, $2.75.



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"The Devil asked if I would like a year to live again"

GRAHAM GREENE

(Continued from page 189)

fumerie in Cholon. Here, in this place of bare wooden shelves, were quiet and courtesy. The price of pipes—one price for small pipes and one price for large pipes—hung on the wall. I had never seen this before in a *fumerie*. I smoked two pipes only and the Chinese proprietor refused to allow me to pay. He said I was the first European to smoke there and that he would not take my money. It was 2:30 and I went home to bed. I had disappointed my Vietnamese companions. In the night I woke dispirited by the badness of the play I was writing and tried unsuccessfully to revise it in my mind. . . .

February 9, 1954. Saigon

After dinner at the Arc en Ciel, to the *fumerie* opposite the Casino above the school. I had only five pipes, but that night was very dopey. First I had a nightmare, then I was haunted by squares—architectural squares which reminded me of Angkor, equal distances, etc., and then mathematical squares—people's income, etc., square after square after square which seemed to go on all the night. At last I woke and when I slept again I had a strange complete dream such as I have only experienced after opium. I was coming down the steps of a club in St. James's Street and on the steps I met the Devil who was wearing a tweed motoring coat and a deerstalker cap. He had long black Edwardian moustaches. In the street a girl, with whom I was apparently living, was waiting for me in a car. The Devil stopped me and asked whether I would like to have a year to live again or to skip a year and see what would be happening to me two years from now. I told him I had no wish to live over any year again and I would like to have a glimpse of two years ahead. Immediately the Devil vanished and I was holding in my hands a letter. I opened the letter—it was from some girl whom I only slightly knew. It was a very tender letter, and a letter of farewell. Obviously during that missing year we had reached a relationship which she was now ending. Looking down at the woman in the car I thought, "I must not show her the letter, for how absurd it would be if she were to be jealous of a girl whom I hardly yet know because of the future." I went into my room (I was no longer in the club) and tore the letter into small pieces, but at the bottom of the envelope were some beads which must have had a sentimental significance. I was unwilling to destroy these and opening a drawer put them in and locked the drawer. As I did so it suddenly occurred to me, "In two years' time I shall be doing just this, opening a drawer, putting away the beads, and finding the beads are already in the drawer." Then I woke. ▽

OH, MORNING STARS...

(Continued from page 185)

you've got to *feel* and it is definitely part of the fun viewing experience of both shows. Certainly, you can't depend on the news for light entertainment. There's room enough for both females on television. If not more. For that reason neither Sally nor Barbara poses as a threat to the woman viewer. If anything, we can appreciate them as two perfect prototypes.

Personally, I'm still waiting for the female version of Howard Cosell. (Apparently Virginia Graham couldn't hack co-hosting *NFL Monday Night Football.*) Until then I'll continue to do my early morning up-and-out exercises of switching on the television and flipping back and forth. I'll keep hoping that some of the Walters and Quinn high energy and perfection will rub off on me as I slop around my apartment in my dirty bunny slippers, my sleep-creased face, my crusty-locked eyelids, and my ho-hum mouth. And while I scratch and yawn into their attractive and alert faces, I can lapse into my morning reverie of wondering what the hell Our Gal Sal and Brainy Barb were up to the night before.

By the time I have finished my fantasy they are finished their newscasts and I'm always left elaborately toasting both of them from the bottom of my Tropicana orange-juice glass. Let's face it, they deserve all the best blessings and praise simply because they can perform with such aplomb at that hour. I frankly don't know any other male or female who could or would do it. So you see . . . we REALLY need Sally and we REALLY need Barbara. ▽

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ACCESSORY DETAILS

(Continued) Keiser. Shirt: Saint Laurent Rive Gauche. Korrigan sweater. Watch at Cartier. Tijan skirt.

Page 218: Polcini earrings. Shirt by Calvin Klein. Chain by Donald Stannard. Bracelets by Eisenberg Ice. Belt by Elegant. Blassport skirt.

Page 219: Monet earrings. Chain: Georg Jensen. Belt by Elegant. Jaeger sweater and skirt.

Page 220: Earrings by Monet. Sunglasses by Yves Saint Laurent for Renauld. Necklace by Superior Chain & Jewelry. Sweater by Rena Rowan for Jones New York. Belt by Morris Moskowitz. Pants: Tijan.

Page 221: Earrings by Monet. Clip by Ruza Creations. Gurami watch. Bracelet by Amulets & Talismans. Belt by Elegant. Missoni separates.

Page 222: Scarf by Echo Scarfs. Gucci watch and bracelet. Bag by Bob Lee for Hunting World. Gloves by Hansen Knits.

Page 223: Eisenberg Ice earrings. Bracelet and necklace by Superior Chain & Jewelry. Necklace at Bloomingdale's. Belt by French Belt.

Page 224: Trifari earrings. Gloves by Hansen Knits. Tote bag by Ronay at Lord & Taylor. Shoes: Bob Lee for Hunting World.

Page 225: Scarf by Cisco. Gloves by London A. Cleaver.



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